

# THE THEATRE

VOL. V., No. 53

NEW YORK, JULY, 1905

ARTHUR HORNBLow, Editor



Otto Sarony Co.

MME. BERTHA KALICH

The Polish actress, who has long headed the Yiddish stock company in the Bowery, and who recently made her début on the English-speaking stage with signal success  
(See page 161)



# Roof Gardens Open the Summer Season



THE MIRROR DANCE AT WISTARIA GROVE

THE theatrical season which has just closed did not prove a particularly brilliant one, nor did it fatten to any considerable extent the managerial bank account. At most, a dozen pieces made a genuine appeal to the public, chief among these being "The College Widow," "The Music Master," "Leah Kleschna" and "Fantana." It is, as yet, too early to speculate on what next season may have in store, but judging from the announcements already made and from the meagreness of the dramatic output abroad, it is hardly likely that there will be any extraordinary array of dramatic novelties on the local stage.

During the heated period the open air resorts are naturally the most popular. New York is particularly well favored in this respect. In addition to its splendid roof gardens, those vast seaside amusement enterprises, Luna Park and Dreamland, enjoy the patronage of millions. Each season the ingenuity of their respective managers is taxed to devise novel attractions, and this year the list is more alluring than ever, including as it does the "Fall of Port Arthur," "Creation," the "Dragon's Gorge," Filipino savages, etc., etc. Of the three roof gardens in the metropolis open this year, Hammerstein's Victoria alone is really in the open air, and here one is reasonably sure of a cool breeze while enjoying a lounge in its picturesque Dutch garden. Mr. Hammerstein provides his usual excellent vaudeville program, a feature of which is "To-to," an automaton musical "mystery." It is a figure dressed as a clown, and everybody imagines it to be a living boy until the woman who accompanies it suddenly removes its head, the fingers, meantime, playing expertly on an instrument. The key to the mystery probably is that the hands belong to a man who is hidden behind a mirror.

This year the New York Roof Garden has been leased by W. F. Werba and Mark Leuscher—the latter being the energetic business manager of the New Amsterdam Theatre—and they have redecorated the place, styling it Wistaria Grove. For several seasons Klaw and Erlanger tried to make the New York Roof popular, but without success. The new lessees have been more fortunate. The place is crowded every night, and a splendid program is given. As for cooling breezes—this desideratum the new management is un-

able to provide owing to the structural defects of the building itself. A roof garden which is closed in on sides and top with glass exposed all day to the rays of a tropical sun cannot be little better than a sweat-box at night. It is inconceivable how any intelligent architect could have expected otherwise. If the glass covering is only intended for protection in case of bad weather it is still more useless because in bad weather people do not patronize roof gardens. An attempt is to be made to cool off the glass covering by deluging it with water, but it remains to be seen if this will answer the purpose. The chief novelty on the capital program is the "Girl in the Red Domino," a Russian lady who has got herself talked about a good deal from the fact that, both on the stage and off, she constantly wears a red mask. She is a graceful dancer and apparently good looking. Her mirror dance is similar to that done by Loie Fuller and others, and is done with new light effects. Coco, the "human baboon," diverts the audience by his intelligent tricks, and there is a burlesque on the Osler theory, called "When We Were Forty-one." Elsie Janis appeared in a number of clever imitations during the skit, and made a distinct hit.

At the Aerial Gardens, on the top of the handsome New Amsterdam Theatre, there was on exhibition a musical travesty called "Lifting the Lid." It was a very stupid affair, in John J. McNally's usual vein. This librettist seems to have a particular gift for composing vacuous pieces of this kind. The best feature of the evening was the Gilbert and Sullivan review, which was done in the delightful manner of the Offenbach operettas last year. This made full amends for the inanity of the first part of the entertainment. Messrs. Klaw and Erlanger show their usual liberality in the matter of scenery and costumes.

We are glad to welcome Mme. Bertha Kalich to the boards of the English-speaking stage. Her continued success seems assured. We need actresses of her calibre. Those theatre enthusiasts who are accustomed to frequent the Bowery when they wish to see good acting have long been familiar with her work, and strenuous attempts have been made at various times to induce the Yiddish actress to star under American management. David Belasco, at one time, was keenly interested, but she declined all offers, until



THE MASKED RED LADY  
As she dances at Wistaria Grove



George Fawcett prevailed upon her to appear in "Fédora." Speaking English as she does better than Modjeska ever spoke it, with youth, good looks and distinction of person—it would have been a distinct loss to our stage had she remained buried in the Bowery. Not only would she have failed to give full development to her own art, but she would have deprived thousands of the pleasure which fine, strong acting always gives. In "Fédora" she fully justified the venture that brought her forward. She has temperament, training, and an agreeable personality which is effective because she is entirely simple and absolutely without vanity and self-consciousness. "Fédora" is a trick play, full of artifice. Fédora's love for Loris is not at all convincing. The situations are there, but the underlying truth is not strong. An artificial play requires to be played, to a certain extent, in an artificial way. Many of Mme. Kalich's points were her own, showing an individual capacity of interpretation. Other passages were done after the stock methods of continental art. Death scenes minutely elaborated have not the same fascination now that they once had. Twenty years ago her acting of the final scene, death from poison, would have been accepted as a supreme test of her art. It is very important, at the outset of her career, that she find an entirely suitable play. In a thoroughly natural play, with emotion or comedy, she should be at her best. Under good management Mme. Kalich should prosper and soon become established in popularity.

The test case for the exclusion of a critic, Mr. Metcalfe, from the theatres of New York abounds in novel incidents of litigation. The comic round-up of the managers involved, their enforced presence in court in answer to a peremptory summons, and the final agreement that Mr. Burnham should go to jail for the others, with his attorney to keep him company, were among the most diverting features of this absurd affair. It is not even an interesting fight, for there can be but one result. The question is one that should never have been raised. The public of this town is not to be wrought up over any racial conflict. Such a conflict does not really exist, and the only attempt to excite it has been made by the action of the managers against the critic. It does not matter what may be the personal feeling of any manager in the matter. The only question at issue about which the public cares to concern itself is the right of managers to exclude critics at their own caprice. If a critic is unfair or vicious he will speedily bring himself into contempt and disrepute. If dramatic criticism did not, on the whole, represent the truth, the theatre could not exist at all. If it were all fulsome and agreeable to the manager, the public could put no reliance on it. Let the critics alone. Let injustice take care of itself. Unjust criticism will be defeated by just and truthful

criticism at all times. The newspapers and periodicals are extremely liberal to the theatre. Any attempt to govern or discipline them will be resented. The managers owe a debt to the press that they cannot possibly repay; but to make a public movement, from its inception throughout, is unwise. It is an absurd tempest in a teapot. To break off personal relations and to refuse the freedom of a theatre to a critic is one thing, and a course that may be properly adopted at times; but to make a public matter of it, and to claim the right of the entire exclusion of any one at will is quite another thing. But, whatever the provocation, experience teaches that the wrong always rights itself, and that for a manager to burden himself with resentments and quarrels is a waste of time and energy. Besides, without reference to the Metcalfe case, the manager is often far more unjust than the critic whom he foolishly wishes to punish.

The failure of a young woman whose chief claim to fame is that she was tried for murder, to justify her salary of \$2,000 a week, paid by a sensation-seeking manager, shows that vaudeville audiences are not to be humbugged. If "Nan" Patterson were exceptionally gifted and needed only the opportunity of her recent notoriety to assume a permanent and commanding position on the stage, it would, in many ways, be a far-reaching calamity. She may be innocent of having murdered her lover. At least no jury could agree that she did. She is, then, not a criminal at large with an unproved charge against her. Still, the peculiar circumstances

of her case should shut her out from her former occupation. Public policy is paramount to individual success. It is a harsh, a pitiless law, but it must be obeyed. If the stage is to have no discipline, it must eventually surrender to the control of vice. We are not directing the remark to this one case. It is a small matter compared to the principle involved. Art, of course, has nothing to do with morals, but flagrant and notorious immorality, certainly when it is a matter of court record, should disqualify for the stage. In such circumstances, no actor lives or has ever lived that the stage could not do without. A great inventor or man of business may be profligate, and we might use his wares without hurt; but when it comes to personal contact it is a different matter. If "Nan" Patterson could resume her employment without publicity it would not be so bad, but to make capital out of such a lamentable experience is worse than execrable taste. It is indecent. Of course the manager of such a "show" is not troubled with fine scruples. He is a pachyderm.

The announcement that David Belasco will add Bertha Galland and Robert Hilliard to the number of the stars which will appear under his management next season is significant. It looks as if



HARRY BULGER

As Dr. Hosler in the Osler burlesque, "When We Were Forty-one"



The Trust were not going to carry out its threat to drive the picturesque Dave out of the business after all. Indeed, according to persistent rumors, the heretofore impregnable stronghold of the Trust itself is threatened. With the help of the Shuberts ever lengthening chain of theatres it is freely predicted that the opposition will soon be in a position to defy the Octopus and permanently break its power. It stands to reason that Mr. Belasco would not be engaging more stars now unless he were sure of theatres in which to present them. We have no quarrel with the Syndicate. In its conflict with the Independents this magazine has been strictly neutral. We recognized that it was a struggle in which personalities were more frequently the issue rather than any serious question of art. But there are certain phases of this quarrel which are working a distinct harm to the American stage and injustice to our playwrights and theatregoers, and of this we are bound to take cognizance. As originally planned, the Syndicate was legitimate enough and brought business order and system out of intolerable confusion. But it soon recognized its power, and then it became a tyrant, virtually creating a reign of terror. Managers, actors and authors who refused to pay tribute, found themselves boycotted. The revelations made in the recent suit of Brooks-vs.-Belasco, when tried in court, showed how this tribute was levied. No well-wisher of the dramatic art can approve such methods, and the fact that they have been condemned by the entire press of the United States shows what public opinion thinks about it. The most flagrant instance of the injustice of the system is the recent case of Mrs. Fiske, compelled to present "Leah Kleschna" in barns out West simply because she, or, rather her husband, is *persona non grata* to the Trust. "Leah Kleschna" was one of the big successes of the New York season, yet theatregoers in other cities are unable to see it because the Syndicate does not choose that they shall. Unable to play in Omaha, Mrs. Fiske presented "Leah Kleschna" at Council Bluffs, some miles away, and the whole theatre-going population of Omaha, including the newspaper critics, made a special trip there to see the play which organized capital had prevented them seeing at home. What sterner rebuke could Syndicate methods receive? The formation of any new combination of interests strong enough to bring relief to the present anomalous situation created by the Trust, should be of immediate benefit to general theatrical conditions and, indirectly, of enormous advantage to the theatre-going public.

The establishment at Harvard University of a department or school for the teaching of playwriting implies and expresses a belief in the feasibility of such an undertaking, something that was almost universally derided when the first systematic school of the kind in the world was founded by William T. Price in New

York five years ago. The discussion aroused had many curious features, more than can be touched upon in a paragraph or so. A professor in this same university disposed of the matter, to his own satisfaction, by remarking that one might as well try to teach a man how to become president of the United States. Certain very distinguished dramatists would have us believe that their plays are natural products, coming as fruit is yielded from a tree. When any concession has been made as to the possibility of teaching the art, the singularly recurrent qualification has been made that, "the rudiments might be taught." Rudiments? What is meant by rudiments? Does the teacher of mathematics stop at the multiplication table? Is the first book of Euclid the limit of geometry? Does chemistry halt at a few demonstrations of the elements? If only the rudiments of any art can be taught, a school of that art is an absurdity. It must be assumed that all professional dramatists practise exactly the same art. One may be more proficient in the application of some one principle than another, but it is beyond human credulity to have us believe that each dramatist has invented his own art, differing, if in one particular, then possibly in all other particulars from the art of all other dramatists. The contention that playwriting can be taught seems to us entirely sound. That

playwriting is learned, and has heretofore been learned, without formal instruction, simply represents the fact that it has been learned by imitation and empirically, or that, at best, the stage itself, and close association with it, has been a school without a name. Shakespeare learned from now-forgotten old stage managers and actors and writers. To say that he learned nothing and invented everything is an insult to his genius. Books that have been written on the art have been merely introductory. What has been needed is the workshop, and the school that supplies, that solves the matter. With instruction reduced to system, with the application of every principle and every method in detail, the idea commends itself to common sense. For years and years lectures on the drama have been held in colleges and universities. With what result? that much philosophy and history may perhaps be imparted, but hardly the slightest conception

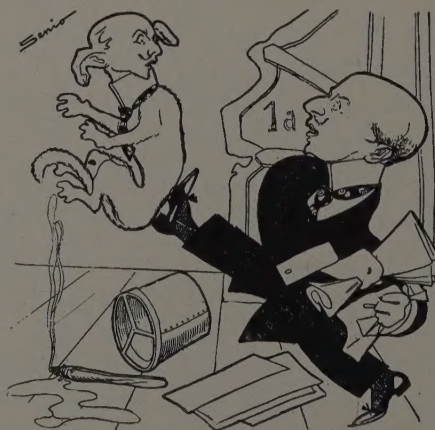
of the technique of the most difficult of the arts; nothing practical. To devote a year to the study of "Hamlet" after this method is vanity of vanities. The universities have done absolutely nothing to advance the art of playwriting. Hundreds of volumes of commentaries on Shakespeare may be read without getting one step forward. Schlegel's "Lectures" are lectures only, invaluable in their philosophy, but technical only in a very slight degree.

Over \$10,000,000 was spent in theatre going last season in New York, and about 18,000,000 people attended the theatres. Yet the managers complain of hard times!



Pach A NEW PORTRAIT OF MME. MODJESKA

This distinguished actress has been prevailed upon to make a farewell tour next season, in repertoire, under the management of Daniel Frohman



AN INCIDENT IN THE D'ANNUNZIO FAMILY

D'Annunzio, Sr., playwright, chastises D'Annunzio, Jr., actor, owing to the latter's fiasco as an actor, saying: "I may be a bad playwright, but a bad actor is intolerable!"



## Bertha Kalich—The Yiddish Duse



THINGS do not "just happen," in Art. They develop logically, legitimately; and the most sensational surprises are those which have been most thoroughly, variously, and perhaps painfully, prepared. The chances of circumstance have little or no bearing upon the grand final result, though they may apparently hasten or retard the opportunity for its fulfillment.

Bertha Kalich's opportunity fluttered about like a butterfly for well nigh ten years, then suddenly alighted upon her outstretched hand. It was magnificent, when it did come.

During the long period of probation she had played in pretty much everything, from comic opera to classic tragedy, from Sudermann's "Magda" to the "Sappho" of Mr. Gordin. But the scenes of her artistic struggle were the submerged theatres of Grand Street and the Bowery, and she played in Yiddish—that obscure jargon compounded of Hebrew, Polish and Russian, upon a basis of German, which is the language medium of a quarter of a million people huddled together in the East Side Ghetto of this much-mixed metropolis of New York. If the angel Gabriel were to appear there, similarly handicapped, the fame of his visit would scarcely resound north of Fourteenth Street or west of the Bowery. Within that restricted area, such glory and triumph as the angel would achieve, may be said to have been enjoyed during the past few years by Mme. Kalich. Yet the rest of the town had never heard of her, up to a month ago, when she flashed out as "Fedora," like lightning from a clear sky.

It was at the American Theatre, late in May—the fag-end of our dramatic season, habitually given over to wildcat ventures and freakish experiments, which nobody of first-class critical intelligence is supposed to take seriously. However, when George Fawcett announced as the culmination of his brief but successful

stock-company season the first appearance, in English, of Bertha Kalich as the tigerish Russian princess in Sardou's "Fedora"—a rôle associated with memories of Sarah Bernhardt in her prime, and of our own Fanny Davenport—New York's playgoers sat up and took notice, so to speak.

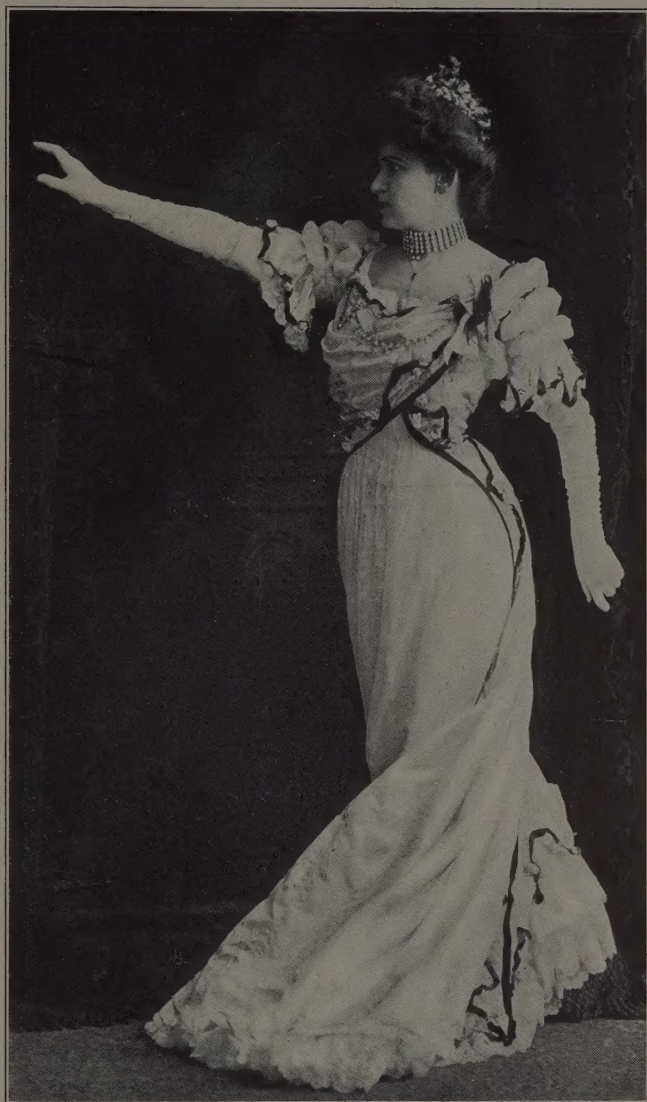
The result was a surprise, a delight, a triumph little short of sensational. This tall, supple, gypsy-looking artiste, speaking the clear, fascinating, exotic English of a Modjeska or a Marcella Sembrich, at first charmed, then moved, and in the end passionately thrilled her up-town audiences, in scenes to which she and Edwin Arden as

Loris Ipanoff permitted themselves to give a melodramatic fervor such as is proper to Eighth Ave., Fourteenth Street, or the Bow-



Otto Sarony Co.

IN "FEDORA"



Otto Sarony Co.

MME. KALICH IN "FEDORA"

ery, though seldom or never let loose on upper Broadway.

How was it possible for a Yiddish actress, fresh from the Thalia and the Grand, to wear those Paris gowns like a veritable princess to the manner born, whilst acting with a distinction, an authority and ease not unworthy of a Duse or a Réjane?

The answer is to be found only in a visit and chat with Mme. Kalich-Spachner, at her own comfortable and elegant home in East Seventy-second Street.

We are not kept waiting half a minute in the parlor, where wreaths and harps and other first-night floral trophies are not yet faded, and a rich brocade skirt or two is flung over covered furniture and packed trunks—

"Ah! but this is a chaos—we're packing up for the Catskills, you see. Yes, a little vacation, and a whole lot of study and work, to be ready with my new opening rôle—in English, of course—early in September. It may be 'Magda,' or possibly Ibsen's 'Rosmersholm,' or— But, come! I'll show you my library, and we can talk there."

She is a black-eyed, animated young woman, full of energy and enthusiasm, with an immense mass of dark, wavy hair bunched in a hanging loop behind like a girl graduate's, plainly dressed for indoors, and wearing a bit of scarlet ribbon carelessly knotted at the throat.

We cannot help remarking that she looks ten years younger than the brilliant Fedora whom we saw on the stage last evening.

"Thanks! that is a compliment—no, not about my looking young now, but that I looked 'a certain age' in the play. You see Sardou's Fedora is a woman with a past. She must be thirty-





MME. KALICH IN "KITH AND KIN"

This piece is a favorite play with audiences in the Ghetto

five years old, possibly forty, and she has lived every minute of her life. That's the impression I want to make, by every possible device and detail—dress, facial expression, voice, manner. It is what I call the spirit of the part. I don't care how old or ugly or wicked a character I play so long as it is a character. If it is a young, ingenuous girl, I contrive to suggest that, too. You ought to see me in 'The Orphan,' a folk-play of Little Russia, written for me by our local Yiddish dramatist, Mr. Gordin. Why, I feel as if I were my own daughter."

A burst of Wagnerian music from a piano in some distant part of the house, and Mme. Kalich listened fondly, as she added:

"Her name is Lillian. She is fourteen, a blonde and full of musical talent. Shall she go on the stage? Certainly, if that is her choice. But she must finish with her college first. Our home life is very happy, and that is my great strength. See! here is where I study, and dream."

It was a spacious, sunny room, with southern windows—book-cases all around, with the world's best literature in half a dozen languages—Shakespeare and Ibsen in English; Victor Hugo, Balzac and Daudet in French; Goethe, Schiller, Sudermann and Nietzsche in German; Tolstoi, Gorky, Pushkin and all the poets in Russian, and on the table some exquisite diamond editions de luxe of Pol and Mickiewicz, the favorite lyrists of Poland. On the walls and mantel, a multitude of individual portraits—Chopin and Mozart, Sembrich, Paderewski, the De Reszkes, Bernhardt, Calvé and Réjane, Duse as Francesca da Rimini, "my dear, lovely Maude Adams" as the Eaglet, and Kalich herself, very noble and Bernhardt-esque in the sable trappings of Hamlet.

Strikingly effective, against this background, is the contrast of her own personal history, as she outlines it in frank simplicity:

"I was born in Lemberg, and my parents were orthodox Hebrews, so poor that the purchase of my first school-books was a problem. I had talent for music, and was very ambitious. My parents, for a long time, wouldn't let me think of becoming an actress, but they had no objection to my studying singing at the conservatory, so that before I was in my teens I was able to give lessons to others to pay for my own. At fourteen I got in the chorus of the opera at the Polish Theatre, made my début as a gypsy girl in 'Mignon,' and was soon entrusted with minor rôles in opera comique, also in grand, such as Niche in 'Traviata.'

"About this time, Goldfarden, whom I call the Columbus, the father and founder of the present-day Yiddish drama, obtained permission from the Government to establish the Jewish Theatre in Lemberg. Goldfarden wrote and produced a long series of successful dramas on Biblical stories, including 'The Shulamite,' which latter is one of the grandest characters I have ever played. At seventeen I married, and my husband took a company of players into Roumania, where we had two seasons of success at Bucharest, followed by one not so good in Hungary. Yes, I had my triumphs, and my popularity—but what are commonly known as the temptations of the stage career never assailed me. There were flowers, presents of jewelry, and sometimes even of money, sent me at the stage door. The flowers I accepted, everything else I sent back. By escaping entanglements and frivolity, how much time one saves for home life and the advancement of one's art! Also, it is a great economy of the nerves.

"Well, a New York manager followed me for four weeks in Roumania, and finally induced me to come to America as a star—a Yiddish star, it is true, yet I felt a presentiment that somehow it might finally lead to the realization of my devoutest wish—to emerge as an artiste of full stature, and make my appeal to the great Christian world. Now, that is what has come about—for, thank God! there is no insuperable barrier of race prejudice here."

Withal, Kalich's affection for her own people is deep, loyal and lasting. The very first night after her assured hit at the American, she invited her entire company, together with a number of non-professional friends, to a banquet of rejoicing—at Schulin's, in Forsyth Street, a down-town district of the swarming East Side, which most New Yorkers regard as the heart of the slums!

HENRY TYRRELL.



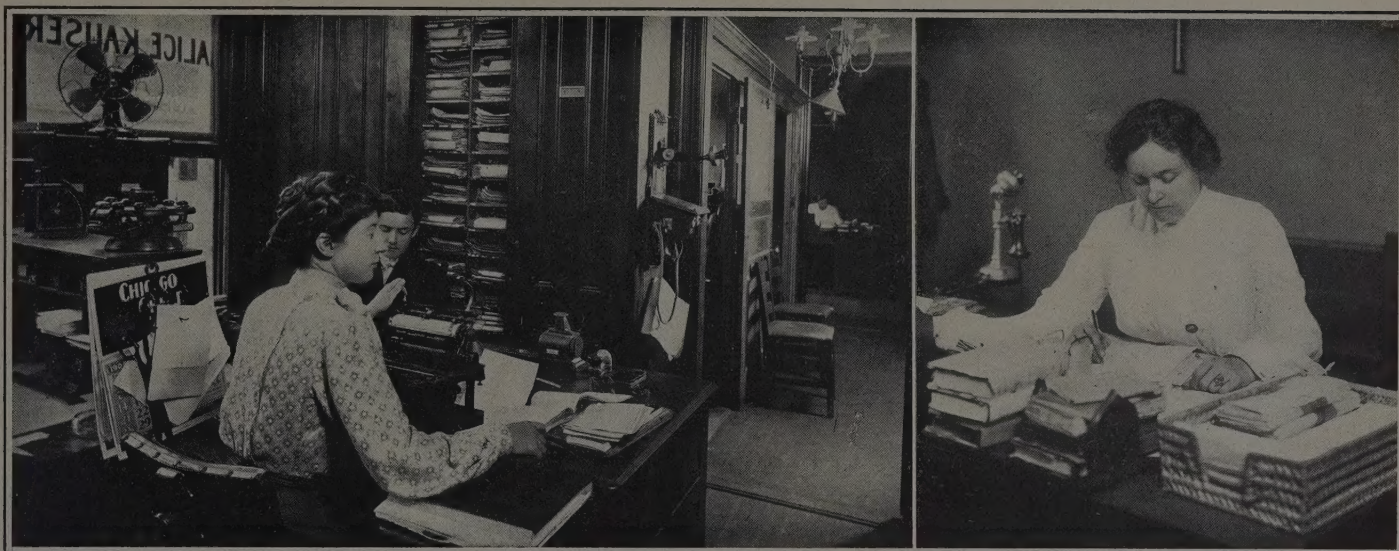


Photo by Byron

MISS KAUSER'S OFFICES AT 1482 BROADWAY, NEW YORK CITY

Alice Kauser

## The Playbrokers of New York

ANY fool can write a play, but it takes a genius to get it produced. The budding playwright learns this quicker than anything else in his craft, and its importance has given rise to a lucrative business—the "play broker."

Curiously enough, the pioneers in this novel business were women. Elizabeth Marbury was practically the first to act as "middleman" between author and manager, and she was followed by Alice Kauser, who is to-day probably the most active of all the agents. Samuel French & Son, the well-known publishers, had long before this acted as the business agents of certain dramatists.

They leased the plays of Bronson Howard and others, but Miss Marbury was the first to make it a business by itself.

The play broker is useful. He places plays and collects royalties. The average author is a poor business man, a timid, sensitive creature who shrinks from the ordeal of hawking his play around the managers' offices. The agent saves him this humiliation. He offers the MS. to this or that manager and sells it (sometimes). If, contrary to the author's expectations, the play is not eagerly snapped up at once, the agent puts the MS. to sleep in company with one or two thousand more and awaits developments. A play's chances, like wine, improve by keeping. A piece you wrote ten years ago is far more likely to find a purchaser than one completed yesterday.

The agent has this advantage over the author: he is more likely to hear of opportunities, he knows the managers and stars, and they know him. The latter usually avoid the unknown author, but the agent is recognized as a necessary evil. Suddenly the manager or the star wants a play. There is no time to be lost. They cannot waste precious moments seeking playwrights, so they go to the play broker just as they would go to the corner grocery, and state their desires: "I want a four-act drama for a big woman, strong, emotional, with sprinkling of comedy." The agent consults the list of manuscripts in his possession, selects half a dozen titles and hands them to the manager for inspection. If one play among the number happens to be what the manager

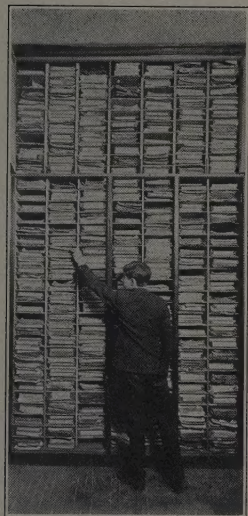
or star is looking for, the trick is turned, the piece is placed, and negotiations are begun with the lucky author through the successful agent. In this way the agent is a convenience both to the author and the manager.

Of course, the wise author does not suspend operations on his own account during the time his play is in the agent's hands, for unless there is some special reason why an author's play should be pushed, it is likely to repose as peacefully on the agent's shelves as it does in the author's trunk. Agents are but human. They cannot be expected to stay awake nights calculating how they can advance this or that author's interests. The only advantage to the author is that a copy of his play is accessible and more or less on exhibition at a place where managers and actors may see it. The agent charges the author for his services a commission of 10 per cent. on the royalties. For example, supposing an author receives from the manager 5 per cent. on the gross, and the weekly receipts are \$10,000, the author receives \$500 a week, minus \$50 per week which is the agent's share. It is easily seen that the business is profitable. The most

lucrative part, however, is not in placing new plays, but in leasing old ones to any of the thousand and one rural stock companies scattered all over the country. For example, the stock company at Evanston, Ill., is ambitious to present for one week James K. Hackett's old play, "The Crisis." The manager finds what agent is handling the play (in this case Alice Kauser), opens negotiations, secures the MS. and puts the piece in rehearsal. There are hundreds of such plays, all by prominent authors, the first freshness of which has been taken off in the big cities, and which are now available for stock. The royalty paid varies from \$75 to \$100 a week. When a play has pictorial "paper" (colored scenes from the play for billing the town), it has a better chance of appealing to the stock manager.

The experiences of authors with their plays that actually occur far exceed in romantic and pathetic interest all the stories of fiction ever

written. A curious case came to the writer's knowledge the other day. A well-known dramatist wrote a play ten years ago. Every agent in New York had it on his books, but nothing came of it. Discouraged, the author withdrew the MS. from each agent in turn. Meantime, matters were going badly with the author. Money was tight, he was literally reduced to his last half dollar. He was contemplating nights' lodgings on the benches in the park when suddenly there came a tap on the door of his room. A



How the MSS. are kept



ELIZABETH MARBURY



messenger entered with a note. It was from the — theatre, and ran as follows: "Dear Mr.—. If you will send us by bearer the MS. of your play, we may be able to produce it at once." Two weeks later, the play was in rehearsal, and royalties of over \$100 a week were rolling in upon the surprised and delighted author.

The leading play brokers in New York City—the headquarters of the theatrical business—are Elizabeth Marbury, Alice Kauser, Sanger and Jordan, Selwyn & Co., Mrs. H. C. DeMille, Bellows and Gregory, and Samuel French & Son. Miss Marbury, the first, as we have said, to take up this novel occupation, became a play broker by accident. She had heard that Mrs. Frances Hodgson Burnett had a half-formed idea of dramatizing her tremendously successful novel, "Little Lord Fauntleroy," but did not know just how to go about bringing it to the attention of managers.

"I had an inspiration," said Miss Marbury. "I got a letter of introduction to Mrs. Burnett and offered to help her to have the play produced. She gave me her complete confidence in the matter, which greatly encouraged me. I saw the possibilities in the business, and immediately organized my bureau, which for the last sixteen years has been remarkably successful. I represent more foreign than American authors. That is chiefly because they are not on the spot to look after their interests. American authors need no other supervision, many of them dealing direct with their managers, as George Ade does."



Archibald Selwyn of Selwyn & Co.

hearing, for long after his initial success with "Beau Brummel" the managers would have nothing of him. But Miss Marbury believed in him and bulled the Fitch stock in the theatrical market. The playwright has not forgotten this, and turning a polite shoulder upon her younger rivals in the play agency field, he invariably replies: "Miss Marbury is my exclusive agent."

Miss Marbury is the American representative of the Paris agent for the Society of French Dramatic Authors, and most of the French plays secured for the American stage are negotiated through her. The royalties sent abroad each year by Miss Marbury to foreign authors amount to hundreds of thousands of dollars.

Miss Marbury had the business of all Alexandre Dumas' later plays until his death, when his will forbade the production of any of his pieces which he had never seen produced. She also has represented in this country Sardou, Coppée, Sidney Grundy, Lavedan, Rostand, Hall Caine, and scores of other distinguished playwrights. How she managed to gain the confidence of the French authors is thus told in the *Paris Gaulois*:

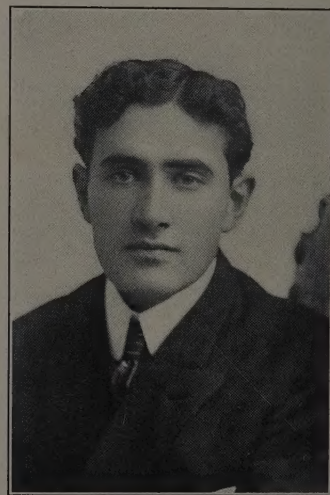


Walter C. Jordan of Sanger and Jordan

"A type of the American woman of business, the woman of to-day, the new woman, but something over and above all, this is Miss Marbury. She is one whom Balzac would have added to his gallery of sympathetic characters. She is an intermediary between the dramatic authors of France, England and America and the theatrical managers of the last-named country. But an intermediary of the new kind, who has departed from the old method of making absolute sales of plays, and who has established the new and more advantageous system by which dramatists may reap a continuous benefit from their pieces, at the same time being assured of a fixed sum in advance of royalties as a security in case their work should fail to please the American public. From childhood she has always been fond of

the theatre, studying attentively the foreign artists who came to America. She gradually conceived the idea of mastering the different systems which might open to her a career in this line of business and came to the conclusion that it would first be necessary to revolutionize the method which until now has been adopted by the agents in negotiating with the dramatic authors of the old, and the theatrical managers of the new, world.

"Until then the authors had sold outright to a dramatic agent the exclusive right to produce their plays in America. The treaty once concluded, the plays were no longer their property, for the agent, now sole proprietor, leased his rights to the theatrical exploiters in America and gained largely by such transactions, making ten or twelve times the initial price paid to the French authors. Miss Marbury's idea was to prove to our dramatists that it would be to their greater advantage not to lose control of their plays but to accept a royalty and a fixed sum in advance in case of a non-success. Encouraged by this idea the American woman left New York for Paris, where she knew no one, but where she hoped to find some one to whom she could explain her plan. Chance brought her into contact with M. Albert Carré, whose company at this moment was playing to crowded houses at the Vaudeville with 'Feu Toupinel.' Through M. Carré she met Alexandre Bisson, the author. To Bisson she presented her plan. He at first refused. She persisted. After a week he relented. 'Feu Toupinel' ('Mr. Wilkinson's Widows') was produced in America with immense success. Thereafter Miss Marbury brought over 'Sans Gêne' and other Sardou plays. Her profession



Edgar Selwyn of Selwyn & Co.



Mrs. H. C. de Mille



was established." Her business is chiefly with foreign authors.

Alice Kauser, whose office probably handles more plays than any other two agents together, learned the business as a stenographer in the employ of Miss Marbury. A Pole by birth, with natural intelligence, a command of foreign languages and a good general knowledge of literary and dramatic matters, Miss Kauser was well equipped for the peculiar calling she took to. The beginning, however, was by no means easy. She did not have the advantage of rich and influential friends like Miss Marbury. Her acquaintance in New York was very limited. She had to gain the confidence of authors and playwrights alike. She was ambitious to become a play agent, but she had to be a peripatetic one. She rented no office. In-

deed, as has been observed of men who have graven their names deep upon the wall of the world's record, her world was under her hat. It was not a Fifth Avenue creation, but it covered an active brain and level head, and sufficed. Thereafter, for some months, she called at the offices of prominent managers and told them she had been commissioned to place certain plays. Her genius of direction, the strong purpose in her gray, girlish eyes, won her audiences. Her grasp of the play, which constituted her merchandise, ensured the promise, and, what does not always follow, the performance of a reading. Eventually, she placed a play. It succeeded indifferently, but it did not fail. After a time she placed one that tickled the palate of the public. Then the girl rented an office. The office has survived. It evolved into a hive of play industry. It grew to be the home of the largest play selling business in the world. The former typewriter girl now has 100,000 plays stored away in her offices. She employs several stenographers of her own and an office staff of nine to handle the enormous business she has gradually built up since that humble start, a little less than ten years ago.

A woman agent who has appeared more recently in the field is Mrs. H. C. De Mille, widow of Belasco's old associate. Mrs. De Mille is the mother of William De Mille, author of "Strongheart," and Cecil De Mille, who has been starring in "Lord Chumley." Herself a playwright of some experience, Mrs. De

Mille is familiar with all the traditions of the stage. She has handsome offices at the Hudson Theatre and represents a number of authors. Like the other agents she has her specialty. As Miss Kauser concentrates upon the letting of successful plays for stock companies, and Miss Marbury converges her energies upon the output of foreign authors, Mrs. De Mille is focussing her powers upon the development of the new American author.

Walter C. Jordan

is a living refutation of the ancient assertion that there is no sentiment in business. The young member of the firm of Sanger and Jordan began his business career as a programme boy in the Broadway Theatre comparatively few years ago. The late Frank Sanger, then the lessee of the Broadway, noticed that the slim, black-eyed youngster handed out programmes with celerity and politeness. This fact impressed Mr. Sanger. When he needed a trusty office boy he promoted him. That was the remote beginning of the firm of Sanger and Jordan.

Another important firm of playbrokers are Selwyn & Co. Their specialty is melodrama for popular price houses, although they handle also a higher grade of plays. From their extensive list, the American, the Third Avenue, the New Star and the Metropolitan Theatres (of New York) largely draw for their plays.

"The playbroker has grown to be an absolute necessity," said Archibald Selwyn. "With his advent has dawned the equitable business arrangement between playwright and producer, systematic collection of royalties and protection against piracy."

HENRY T. STEWART.

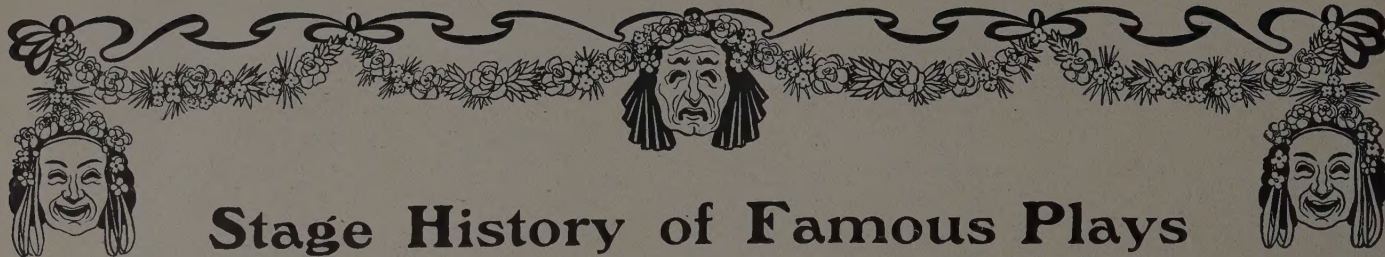


FOUR PRETTY BOUQUET GIRLS IN "THE EARL AND THE GIRL"



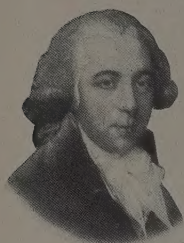
THE SOLDIER BOY CHORUS IN "THE EARL AND THE GIRL"





# Stage History of Famous Plays

\*No. 2. THE SCHOOL FOR SCANDAL



Richard Brinsley Sheridan

OF the numberless times "The School for Scandal" has been given, no performance stands out with greater interest than its first night. The romantic relations existing between Sheridan and Miss Linley, a singer of beautiful presence and sweet disposition, had some while since ended in marriage; and the father-in-law's ire had begun to abate when he saw the impetuous young man as author of "The Rivals" (Jan. 17, 1775). The newly-wedded couple were poor, but, according to the custom

of the time, they flourished the while by giving soirées which were not paid for, and their prestige was counted of importance. Linley's confidence was entirely won by the time Sheridan conceived "The Duenna"; indeed, he composed some pretty music for it, with the result that the play had a run which exceeded that of "The Beggar's Opera," till then the most popular of pieces. Linley likewise wrote music for the lyric, "Here's to the Maid of Bashful Fifteen," sung by Sir Harry Bumper.

It was the year after Sheridan took the management of Drury Lane from Garrick, that "The School for Scandal" was performed. It had been long in the writing. Even in the final draft the parts were handed out piecemeal to the actors, and on the last sheet was scratched the expressive exclamation, "Finished at last, thank God! R. B. Sheridan," echoed with "Amen! W. Hawkins," the prompter of the theatre.

There is no doubt that before the scenes took final shape, Sheridan shifted his plot considerably. In names alone, we note his uncertainty. Sir Peter was to have been called Solomon; Charles at different times was to have been Clerimont, Florival, Captain Harry Plausible, Harry Pliant or Pliable, young Harrier, and even Frank. Now he was undecided whether to make Maria the daughter-in-law or niece of Lady Teazle; again he thought to have his motive centre around a scheming woman, intent solely upon separating two lovers. Finally, after many more changes, the plot shaped itself; the story of the Teazles and the Surfaces, as we now have it, began to grow.

The drama was ready for the evening of May 8, 1777, but it seems that a difficulty arose during the course of the day. The license was refused, since the practises of Moses, the money lender in the play, were much like those of one Hopkins, at that very time trying for the office of City Chamberlain, and therefore it was imputed to the comedy that it "was a seditious opposition to a court candidate." But through the efforts of Lord Hertford, who was Lord Chamberlain, and a friend of Sheridan's, the difficulties were soon removed.

Of the opening night and succeeding performances there is much to tell. Wherever Garrick gave his stamp of approval, interest was centred, and he was in the pit in all his glory. He had read the play, he had even attended a rehearsal, and further had written the prologue, to be spoken by Mr. King. The epilogue, composed by Coleman, was given to Mrs. Abington. And yet Garrick's enthusiasm was tempered, for he was inclined to view the scenes critically; he wrote, a few days after:

"A gentleman who is as mad as myself about ye school, remarked that the characters upon ye stage at ye falling of ye screen stand too long before they speak. I thought so, too, ye first night; he said it was ye same on ye 2nd and was remark'd by others; tho' they should be astonish'd and a little petrify'd, yet it may be carry'd to too great a length."

Returning home at about nine o'clock from Vinegar Yard to Brydges Street on this opening night of "The School for Scandal," Frederick Reynolds, the dramatist, heard a most tremendous noise overhead, as he passed the theatre, and fearing for the safety of the building, he took to his heels. But on the morrow, he found that the noise was naught but the falling of the screen in the fourth act, "so violent and so tumultuous were the applause and laughter."

It is natural that the success of his play should result in much fun and banter at Sheridan's expense. At one performance, Cumberland, an austere critic of the time, occupied a stage box. Around him, the audience gave way to the enjoyment, yet he remained unmoved. "I am much surprised," he commented, "that the audience should laugh so immoderately at what could not make me smile." Hearing of this the next day, Sheridan exclaimed: "Lud! How ungrateful the man! for not smiling over my comedy! Not a fortnight ago, I went to a tragedy of his at Covent Garden, and laughed from the beginning to the end!"

On the evening after the first performance, Sheridan told Byron that he was knocked down, and taken to a watch-house, for raising a disturbance. Perhaps he had become a little too convivial, for it is recorded how, one night, he came to the theatre much the worse for wear, and rolled into the greenroom, calling out: "And who was it acted the old fellow, Sir Peter—what—d'—ye—call—'im?" "Mathews, sir," was the response. "Never let him play it again," came the maudlin command; "he looks like a pastry cook." The reply to this throws light on Sheridan the manager. "We are sorry," answered one of the company, "that we seldom see you here, Mr. Sheridan, and you never come but to find fault."

That the playwright, however, watched closely the capabilities of his actors may be realized by the following: He was at one time taken to task for not having introduced a love scene between Charles and Maria. "Gad!" he exclaimed, "I didn't do it because neither Mr. Smith nor Miss P. Hopkins [who played the parts] is an adept at stage love making."

The cast of the first performance is a notable one in many respects. In full, it stood: Sir Peter, Mr. King; Sir Oliver Surface, Mr. Yates; Joseph, Mr. Palmer; Charles, Mr. Smith; Crabtree, Mr. Parsons; Sir Benj. Backbite, Mr. Dodd; Rowley, Mr. Aickin; Moses, Mr. Baddeley; Trip, Mr. Lamash; Snake, Mr. Packer; Careless, Mr. Farren; Sir Harry Bumper, Mr. Gawdry; Lady Teazle, Mrs. Abington; Maria, Miss P. Hopkins; Lady Sneerwell, Miss Sherry; Mrs. Candour, Miss Pope.

It was only a few months after the first night—July, 1777—that Walpole, in a letter, declared that more parts were admirably acted in this play than in any other he had ever seen; indeed, that they quite equalled the drama in merit. King, the Sir Peter, never pleased Sheridan; neither did Wroughton nor Mathews, his successors. Smith the Charles Surface, was himself a polished man in real life. It was he who always stipulated with his managers that he should never be subjected to the indignity of blackening his face or of making his entrances and exits through a trap-door. He returned to the stage when seventy years of age, to play Charles at King's benefit. During the last act, Lady Teazle dropped her fan; the actors raced to pick it up, but Smith, despite stiff joints, got it ahead of the others, and with many elegant flourishes, returned it.

Palmer, the first Joseph, is chiefly remembered through Charles Lamb's portrait contained in the Elia essay. He wrote:





Otto Sarony Co.

EDWIN ARDEN

Edwin Arden, whose real name is Hubert Pendleton Smith, is a native of St. Louis, and his father was a military man. He ran away from home when he was fourteen, and after enduring many hardships became a cowboy on the plains. His stage début was made with Thomas Keené whose daughter he married. He joined the Boston Museum Stock Company, playing with such artists as Clara Morris and Edwin Booth. Then he starred in the play "Eagle's Nest" written by himself. This was a success, but he lost all in another play called "Raglan's Way." Later, he acted in this country the rôle of Prince Metternich in "L'Aiglon," and more recently was seen as Lancelot in "Merely Mary Ann." He is seen here as Boris Ipanoff in "Fedora"





Schloss

MARY LAWTON

This is the young woman whose performance in the "Fires of St. John" at a student's matinee last January was highly praised by the critics. A later performance of Magda confirmed the impression that Miss Lawton has an exceptionally promising future on the stage. More recently, she has been seen as Magda in Boston. Previous to her appearance in the "Fires of St. John" Miss Lawton had never appeared in public—a fact which makes her success all the more remarkable.

"Its [the play's] hero, when Palmer played it at least, was Joseph Surface. When I remember the gay boldness, the graceful solemn plausibility, the measured step, the insinuating voice—to express it in a word—the downright *acted* villainy of the part, so different from the pressure of conscious actual wickedness,—the hypocritical assumption of hypocrisy—which made Jack so deservedly a favorite in that character, I must needs conclude the present generation of playgoers more virtuous than myself, or more dense. . . . John Palmer was twice an actor in this exquisite part. He was playing to you all the while that he was playing upon Sir Peter and his lady. You had the first intimation of a sentiment before it was on his lips. His altered voice was to you, and you were to suppose that his fictitious co-flatterers on the stage perceived nothing at all of it."

Then with some of the quaint Elia regret, Lamb shows how this conception has been changed: how Joseph must be painted so as to be hated, while Charles must be loved by the audience; how Sir Peter must be turned into a fretful old bachelor, where once his teasings, when King played, were meant for you as much as for the lady; in other words, the comedy must now be shorn

of its excessive levity. When he saw "The School for Scandal," Miss Farren had replaced Mrs. Abington.

It is not a new distinction that William Winter draws in respect to the manner in which Lady Teazle should be acted. Many before him had seen in Mrs. Abington's picture, the artificial fine lady, as they saw, in Dora Jordan, the combination of lady and country lass. Many will agree with Winter that such a mixture of manner relieves the comedy of "a glitter of frivolity . . . mellowed by an occasional touch of sincere feeling," and Miss Rehan's adherence to this idea would be wholly satisfactory, if she could obliterate the manner and tone of Shrew Katharine as well as the hint of a hoyden.

John Henry was the original Sir Peter in America (December 16, 1785). A few years thereafter, on the evening of November 24, 1789, a performance was given in New York city at a theatre on the north side of John street, not far from Broadway; Henry was in the cast. The building was small as well as rickety, and it held but three hundred persons. Yet everywhere excitement was evident, since President Washington was giving a theatre party. With him came the Governor of the State, foreign ministers, Senators from New Hampshire, Connecticut, Pennsylvania, Maryland and South Carolina—and some ladies. However great an honor it was to be one of the party, a certain gentleman who went was not to be blinded by flattery. In his account of the event, he accused "The School for Scandal" of being an "indecent representation before ladies of character and virtue"—a tone



ADELAIDE KEIM

Recently seen in Harlem at the head of her own company in a repertoire which includes "Heartsease," "The Young Mrs. Winthrop," "Hamlet," "Camille," etc. Miss Keim was formerly a member of Daniel Frohman's Stock Company. Later she appeared with E. H. Sothern, and more recently she was at the head of the Proctor Stock Company for two seasons in Harlem. Last season she was at the head of the De Witt Stock Co. in Baltimore.



that somewhat balances the contrast of events, for the year that Sheridan produced his play, with all the glitter of society present, was likewise the year of Burgoyne's surrender.

Macready, the actor, could never see himself in the rôle of Charles Surface, and even his Joseph was not accounted brilliant. As early as 1819 he assumed the part with bare correctness; later two facts were sufficient as reasons for his non-success. He cut down the play to emphasize Joseph's rôle. Macready was fond of paring. In America, he dressed Joseph in a frock coat and trousers of his own day. Charles Kemble was accused of the same anachronism.

The cuts made to-day in the original text are those of the Augustin Daly version, first presented on January 20, 1891. William Winter thus epitomizes the changes:

"Innovations occur in it, which caused some distress to purists (meaning those scrupulous observers who insist on every feather of the Phoenix), but the changes impart to the comedy a certain piquant element of freshness. The stately minuet, introduced at Lady Sneerwell's house, to conclude act first, is one of those innovations, and the effect of it (whether the sword-dance be probable or not, as a social incident) is felicitous. The shifting of the movement in the house of Charles Surface, from a dining-room to a parlor, is another of those changes. An earlier practice,—for the usage has not been uniform,—was to present Charles and his friends at the dinner table, to introduce Moses and 'Mr. Premium' into their presence, and then to change to the picture room. In the Daly version, Charles and his guests enter a parlor, after dinner, to smoke and drink, and to listen to the singing of Sir Harry Bumper; and, as the portraits of Charles's ancestors are hanging on the walls of that room, the auction can occur there, and no change of scene is required. In his disposition of the characters during this episode of frolic, the expert manager made a picture

worthy of the pencil of Hogarth—a picture remarkable for its fidelity to life and to the profligate manners of Sheridan's time. The transpositions of text that occur in the first and second acts

affect the actors more than they do the audience, and are not material. The omission of 'coarse lines,—such as the allusion to 'Miss Letitia Piper,'—is a gain. The condensation of the scandal episodes into one prominent scene brings all the tattle at once, and the excision of its coarseness does not mar its dramatic utility."

Laurence Hutton considered W. R. Blake the greatest Sir Peter ever seen in America; others, John Gilbert. For over a quarter of a century, we find this rôle closely identified with those two names, as well as with Fischer, Placide, Walcot and Mark Smith. It is useless to contrast the merits of these players; each person has a conception of the comedy's tone, and the present Sir Peters and Lady Teazles will be judged accordingly. It does not throw much light upon the art of Charlotte Cushman or any others, to say that her Lady Teazle was too austere, that Mrs. John Drew gave a zest to the scenes; that Adelaide Neilson created sympathy by her inherent sweetness, and that Fanny

Davenport showed spirit and humor. The many casts contain representatives of nearly all our actor families.

Sheridan has been accused of plagiarizing; critics turn to "Le Misanthrope" and "Tartuffe" and draw analogies; others point to Wycherley and Congreve, where scandal scenes are to be found. Where else, these critics ask themselves, did Sheridan get the ideas of Sir Benjamin Backbite's epigrammatic readings save from "Précieuses Ridicules," "Femmes Savantes," and "Le Misanthrope." So, too, would Taine take from him all rights to originality—cleverness, forsooth, and brilliant fireworks, but a poacher of the first water. Still the play is one of the few English comedies that has held the stage by any other reason than mere antiquarian interest.

MONTROSE J. MOSES.



ALICE LONNON  
Leading woman with E. S. Willard



GROUP OF FILIPINOS, MALE AND FEMALE, ON EXHIBITION AT LUNA PARK





As Constance in Browning's "In a Balcony"

## Eleanor Robson—From Débutante to Star

(CHATS WITH PLAYERS No. 40)

IT was only a few years ago—eight, to be exact—that a slim, blue-eyed girl with an oddly full forehead started on a journey across the American continent to the continent's wonderland, California. She was unaccompanied.

It was a commonplace journey, in its way, to everyone but the little girl with the blue eyes and full forehead. In her wondering vision it was an unparalleled journey, like that of "Alice in Wonderland," a classic, by the way, which constituted her standard of literature at that time. She had been graduated from the convent school at Fort Wadsworth a few weeks before. She and her mother were, as she phrased it, "alone in this country," and her mother was playing in San Francisco.

Obviously the little girl ought to be with her mother, but how could it be arranged?

It is a long way from New York to San Francisco for a girl just out of a convent school, and, besides, the trip is expensive. The girl in the convent had learned that dollars which some-

times form silver pathways to the land of our desires may also form, through lack of them, a hard, high barrier, shutting us out from that country. How could the prosaic problem be solved?

Madge Carr Cook, the mother, puzzled over it some time, then presented it for solution to Timothy D. Frawley, her manager, and director of the Frawley Stock Company at the Columbia Theatre. They needed someone to play small parts, Mr. Frawley said, parts that didn't matter much, but like a cipher, helped to give significance to the others—filling in parts, they might

be called. He would arrange to transport the youngster from Staten Island to Golden Gate, and she might try the parts. Whereupon Madge Carr Cook sent a joyous telegram, which brought this answer:

"But, Mamma dear, I don't want to go on the stage. I am going to be an artist."

A maternal letter or two hastily written on both sides of the paper and even written across in places, convinced the young woman that a compromise was necessary. She must put aside all thought of her brushes, or rather, she might bring her brushes with her. Mother cunning suggested the sentence, "You know the scenery of California is famous. Artists come here from the old world to paint it." So the girl kissed all the black-robed sisters at the convent and set forth on her journey to the State of two seasons. If she had any novel notions of a new womanly independence or self-reliance swelling within her they were set aside by

a maternal telegram received an hour before her departure:

"You have been placed in charge of the conductors all along the route."

In short-skirted, pig-tailed subservience to the last conductor on the route the young traveler made her appearance at the Oakland ferry. The conductor solemnly made her over to the matronly arms of Madge Carr Cook, who hurried her off to rehearsal.

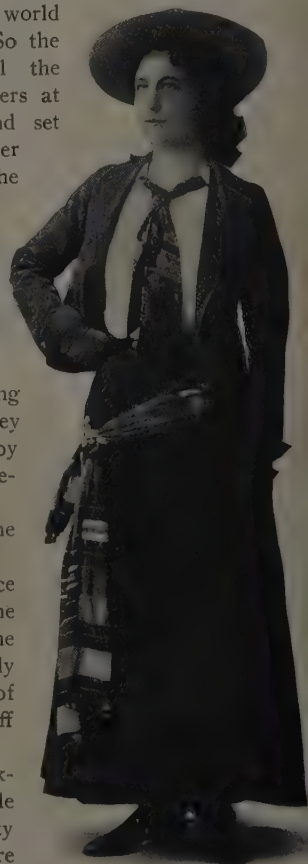
"You must begin at once, dear," she explained breathlessly on the ferry, while the girl stared wonderingly at the city towering on its abrupt hills. "They are



In "Audrey"



In "Merely Mary Ann"



In "Arizona"



putting on 'Men and Women' next week and I will coach you in your part on the street car."

On the next Monday the girl played Margery Knox in the Belasco-DeMille drama, and to the surprise of everyone, herself most of all, played it well.

She took up the story of her career at this point herself, in the dainty green and white drawing-room of her suite at the Atlanta Apartments.

"I made my debut on the thirteenth of September, 1897," she said. "Thirteen has always been my lucky number. There are thirteen letters in my name. I began, then, a season of thirteen weeks, in which we appeared in thirteen plays.

"It was a strong company, with Maxine Elliott and Frank Worthing, Harry Corson Clark, Blanche Bates, Gladys Wallis and my mother as associates. It happened that Miss Wallis was ill after I had been with the company a few weeks and I took her place. We went to Honolulu, where we put on thirteen plays in two weeks. Then we returned and made a tour of the Pacific and some of the inter-mountain States. The five months of travel, that somewhat bored those accustomed to it, was like one long, beautiful fairy story to me. When the tour was over I went to Milwaukee to join the Salisbury Stock Company, and that summer I spent with the stock company at Elitch's Gardens. I went back to the Salisbury Company in Milwaukee the next season, rounding out two years of stock work, in which I played 150 parts. It was a splendid schooling for me. I played Sue and Jane Eyre, Fanchon, Lavender in 'Sweet Lavender,' Kitty Ives in 'The Wife,' Carey in 'Alabama,' Bess Van Buren in 'The Charity Ball,' Meg in 'Lady Bountiful,' Louise in 'The Two Orphans,' Jennie in 'Shenandoah,' and Susan in 'Held by the Enemy.'

"My chance to leave stock came in a curious way. A Chicago critic who had seen me in 'Sue' while I was playing in Milwaukee was kind enough to say in his column, 'That girl will be heard from.' I was very much obliged to him, but did not suppose he would ever think of me again, yet it happened that he was in the office of Mr. Kirke La Shelle when Mr. La Shelle was making up his 'Arizona' company for the New York production. 'Do you know anyone who could play Bonita?' he asked. 'Yes,' replied the critic, and he told him of having seen me in 'Sue.' It happened also that Mr. Frawley, while talking with Mr. La Shelle about the production, said: 'I used to have a girl in my company who could play that part.' Mr. La Shelle comparing notes, and prompting Mr. Frawley's memory as to names a little, found that the manager from San Francisco and the critic from Chicago were recommending the same girl. He telegraphed me an offer on their recommendation. I joined the company while it was still playing at the Grand Opera House in Chicago, Olive May having left for another engagement, and came with it to New York."

The interviewer recalled Bonita's ingenuous scene with the side combs in "Arizona."

"O yes," she laughed—Miss Robson has a deliciously, fresh, girlish laugh, keyed a note or two below that to which our ears are habituated in New York, for hers is an English voice—"I loved that scene with the side combs. It was so real, exactly what a real girl would do."

It was suggested that she might have evolved some of that pretty comedy "business" herself.

"Oh, no. Not a bit of it," she replied. Her honesty was engaging. "You see the play had been going on for months. The business had all been evolved and settled for me.



Copyright, Frank Scott Clark

#### ELEANOR ROBSON IN PRIVATE LIFE

"After I had been playing Bonita eleven weeks, I was engaged by Liebler & Co. to play Flossie Williams in 'Unleavened Bread.' It was a delightful part, and I was so sorry that the play did not please the public better. In my opinion it was a few years ahead of the taste theatrical. Now that George Bernard Shaw has so caught American fancy, and one sort of psychological play is so popular, I believe 'Unleavened Bread' would succeed."

Miss Robson paused here, not for the effort of recollection, as an older actress might, but because she was perhaps realizing anew, what has been so often the marvel of the green-room, the swiftness of her ascent in the scale of success.

"In the spring of that season we played some special matinées of Browning's 'In a Balcony.' I had read little blank verse and knew almost nothing of elocution, and Mrs. Le Moyne helped me a great deal to an understanding of Browning, who, you



As Juliet



know, is not easily understood. It was a very generous and immensely helpful act. Mr. Skinner, too, helped me. I owe a great deal to them, not alone for whatever was my measure of success in the part of Constance, but for the impetus the rendition of the part gave to my career and its help as a study.

"The next season and the next I was Kyrle Bellew's leading woman, playing Mlle. De La Vire in 'A Gentleman of France.' Then came 'Audrey,' in which I played the title rôle. In the spring of that season Liebler & Co. proved their faith in me to the extent of presenting me with an all-star cast in 'Romeo and Juliet.' It was a faith I did not share. I do not believe I shall ever be a great Juliet. I have the Saxon temperament. Juliet was essentially a Latin, and it requires much of the Latin temperament to simulate her romantic love. I had never seen Juliet played. I had to rely upon my conception of her character from many readings of the play, and here again I must record a debt of deep gratitude. This time it was to Eben Plympton, for he helped me much toward a proper reading and understanding.

"I had been seriously ill. We had had to close 'Audrey' because my physician said I would be a nervous wreck if I continued playing, but the production of 'Romeo and Juliet' had been announced. Something had to be done. I went to the country and studied the part in bed. I subsisted on tea for two days before we opened. My recollections of Juliet, you see, are not rosy, and yet the critics were kind. I should like to play it again and justify their good words of me."

And now we had reached "Merely Mary Ann," the vehicle of Miss Robson's success in London and New York, the Zangwill play. Her blue eyes brightened at the name.

"I owe much to Mr. Zangwill," she said. "I love Mary Ann. She seemed to belong to me. I had wanted to play her when I read the book, and I had nursed and coddled and helped develop her until she seemed as it were a child of mine."

We analyzed Mary Ann a bit.

"The critics have doubted whether, in six years, she could develop from a dirty little slavey to a fashionable and cultured woman, as the plays shows her in the last act. I think it possible. A girl of twelve who is sent away to school develops marvelously by the time she is eighteen," she said. "Mary was eighteen and eager to learn, all the strength of her nature bent upon the task. It is reasonable that she would have developed even more satisfactorily than a younger girl with none of her determined purpose."

Did Miss Robson think the real Mary Ann would forgive the insult offered the slavey, and after her social evolution marry the man who had offered it?

"Mary Ann was a simple soul," she said, "and simple souls easily forgive."

The young star had enjoyed playing Kate Hardcastle in the short special production of "She Stoops to Conquer," but—did the interviewer think Kate Hardcastle should be made a boisterous character? The star did not.

She smiled as a pleased child would while she talked of her

plans for the summer. She would rest at the seashore for a few weeks and then go abroad. "I want to do what I have never succeeded in doing before—get into the Théâtre Français and have a look at it," she said.

The look in her eyes bespoke the devotee. The bump of veneration on her shapely young head would delight an exploring phrenologist. This young actress would journey as far as the Crusaders marched to bow before a theatrical shrine.

The veneration of the stage is in her blood, the spirit of tradition dwells in her veins. She is of the third generation of actresses in her family. Evelyn Cameron, an English actress, who played with Macready, was her grandmother. Madge Carr Cook, the star of "Mrs. Wiggs of the Cabbage Patch," is her mother and chosen comrade and preceptor.

"My mother is of the greatest help possible to me," she said. "I rehearse my parts with her and she often stops me and says: 'Your idea is right, and you have interpreted it to, yourself. But you would not make that point clear to the audience as you are playing now. You must elaborate. You must do more with it.' And I invariably heed her advice. We keep our apartment here always as a refuge from travel for us both, and it is a time of thanksgiving when we both happen to be here at once. My own tastes are very domestic.

I should really have been a creature of the hearth instead of a wanderer doing penance in hot cars or bad hotels."

"Next season we will go on tour with 'Merely Mary Ann,' coming back to New York to open in a new play in December. I do not know what it will be. All is mystery and uncertainty on the managerial horizon. I hope it will be a play with a real girl doing the real things of life."

"As?"

"I suppose there must always be a love affair for the girl to make her interesting." Miss Robson's weary little gesture of impatience indicated that for her there are sentiments and emotions transcending the eternal erotic. "But there are problems in life even for a girl. She might be placed at the beginning of two paths and there could be a conflict, which to choose. She might be the central figure in some heart tragedy that is going on between her father and mother. It can be written, I assure you, the good girl play, and I should like to have a chance to appear in it."

An hour with Eleanor Robson leaves the lasting memory of a full, straight forehead jutting over frank, thoughtful eyes, as a smooth, straight rock hangs over twin, clear, blue pools; of hair soft and brown as autumn leaves, with the first fall of snow upon them, a trick which nature has played somewhat cruelly upon this girl; and of a voice like a rich-toned bell ringing this last gracious sentiment:

"I am very grateful for everything." It was her explanation of her brief and almost phenomenally successful career. "If I were to die to-day I should ask them to use for my epitaph these words from 'Merely Mary Ann,' because they are so fitting. Lancelot says: 'Everybody seems good to you,' and Mary Ann answers: 'Yes, sir. Everybody.'"

ADA PATTERSON.



Burr McIntosh

CHARLOTTE WALKER

This interesting young actress, who was lately with James K. Hackett, is now leading woman with the Columbia Theatre Stock Company, Washington, D. C.

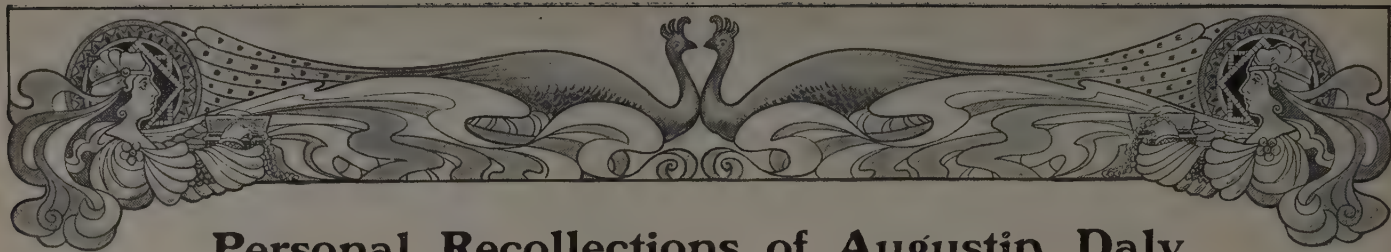




THE FANTASTIC SPECTACLE "A YANKEE CIRCUS ON MARS," NOW BEING PRESENTED AT THE NEW YORK HIPPODROME.

The Hippodrome stage is the largest in the world, and only a faint idea of its real size is conveyed by these pictures. It is 110 feet deep and 200 wide, and 500 actors can appear on it with ease. The massive scenery, some of which weighs as much as 10 tons, is picked up bodily by a system of electric cranes which convey the pieces to and fro with no apparent effort. After the spectacular piece "A Yankee Circus on Mars" comes an aquatic performance. The platform sinks in and the stage is transformed into a vast tank filled with water through which "The Raiders" make their sensational plunge. The reservoir is 12 feet deep, and presents a realistic picture of a mountain torrent.





## Personal Recollections of Augustin Daly

\*Part II



Augustin Daly and his unique hat

THERE could be no stronger contrast than that between Mr. Daly's initial bow to the New York public as a theatrical manager, and his appearance in the same rôle ten years later, in the autumn of 1879. The forgetful theatre-goer was now paying homage in other dramatic temples, fashioned in some instances upon the Daly model, and had no seeming inclination to look up an old acquaintance who, after having apparently met his Waterloo, presented himself anew and under decidedly adverse circumstances. In other words, Augustin Daly was forgotten. The fastidious tastes of New York audiences, inspired and cultivated by Mr. Daly, acted now as a boomerang and impeded his own way back to favor. His funds were low, his credit impaired, the obligations connected with the Fifth Avenue Theatre failure, which as yet he had had no opportunity to efface, counted strongly against him. He had neither the resources, nor the credit to duplicate at once his former triumphs, nor to present his plays in accordance with his own tastes and conceptions.

The house he had secured—Wood's old Museum—the name now changed to "Daly's Theatre," had never been regarded as first-class, and it took time to re-awaken the attention of the public. Everything, therefore, conspired towards another critical situation, and it would be

of prosperity. In view of his later triumphs it seems strange that these first few years should have been so disastrous for Mr. Daly. During the first season he produced ten plays: "Love's Young Dream," "Newport," "Divorce," "Wives," etc., etc., and his company included John Drew, Charles Fisher, William Davidge, George Parkes, Mrs. Gilbert, Charles Leclercq, Harry Lacy, Hart Conway, Ada Rehan, Helen Blythe, Catherine Lewis, May Fielding, Estelle Clayton, Isabelle Evesson, Fanny Morant, et al. But even with this fine company, disaster followed disaster. Those plays which were not total failures were only half-hearted successes, and ill luck continued until in desperation he took his company abroad as an advertisement, little dreaming at the time that the outcome would be an annual visit to Europe and a theatre in London bearing his own name.

The stars of Mr. Daly's old company—Agnes Ethel, Clara Morris, and Charles Coghlan—had gone over to A. M. Palmer, while Fanny Davenport began a starring tour at the time of the closing of the Fifth Avenue house. A new actress now appeared, however, who henceforth was to be the leading woman of the company. This was Ada Rehan.

Shortly before Mr. Daly took Wood's Museum he presented at the Olympic Theatre, in the early part of 1879, a version of the reigning Paris sensation, Zola's "L'Assommoir," with Charles Warner in the leading part. Emily Rigl played Virginia, and Maude Granger was the Ger-vaise. The rôle of Big Clemence was acted by Ada Rehan, then quite a young



Ada Rehan at the time she joined the Daly Company

an injustice to the memory of this courageous man to pass over the story of the single-handed struggle which Mr. Daly maintained at this time against public indifference, continuous failure and the marked antagonism of the press. Every play presented seemed doomed even before it had been produced. The audience never half-filled the house, and Mr. Daly was above resorting to the practice—commonly followed nowadays—of "papering" to give an impression

girl, and this was the first part played by that actress under Mr. Daly's management. She made an exceedingly favorable impression upon Mr. Daly, and, a few days later, when Miss Rigl had to retire from the cast on account of illness, he entrusted her with the part of Ger-vaise. This was, I think, her first appearance in New York. She was immediately engaged by Mr. Daly for the stock company he was organizing for his new theatre.



Sarony

ADA REHAN AS VIOLA



Copyright, Aimé Dupont  
ADA REHAN AS PORTIA

\*For Part I see THE THEATRE MAGAZINE for June, 1905



Miss Rehan belonged to a family long identified with the stage. Her sisters are Mrs. Oliver Doud Byron and Hattie Russell. Arthur Byron is her nephew. Her brother, Arthur Crehan, died a few years ago. Crehan was the family name, and Ada Rehan appeared originally in Philadelphia at the theatre managed by Mrs. John Drew. The signature of a letter, written by the younger woman, appeared to Mrs. Drew to be "Ada C. Rehan," and as such the actress was billed, a blunder which explains the origin of her stage name.

The young actress spent the greater part of the season previous to her appearance at Daly's, at the picturesque summer home of her brother-in-law, on the Jersey coast between Long Branch and Monmouth Beach. The situation of "Castle Byron" was then quite isolated. Miss Rehan, with whom a love for the sea is a ruling passion, gave herself up at this time wholly to its influence, keeping aloof from social amusements or other distraction. The solitary figure on the sands became a familiar one—gazing across the ocean, peering as it were into the unknown, seeking the answer to one vital question, the sole theme of her day dreams. What if, in mirage, the wondering girl had seen a picture of all that was to fit in between those days and these—the fulfillment of ambitions beyond her hopes, the joys, the triumphs, to the present—the same lonely figure looking back through the mist of years across distant waters from her bungalow home on the far-off British coast.

The young actress undoubtedly recognized the value of the opportunity at hand. Mr. Daly saw in Miss Rehan possibilities, gifts, of which she herself probably was ignorant, and which, had she not fallen into the hands of this inflexible disciplinarian, might never have reached their ultimate significance. Miss Rehan was sincere, ambitious, a hard worker. She realized that it rested with her to become a faithful, docile pupil. Applause or advancement did not turn her head. These things meant to her simply another step higher—that there was still much to learn and much arduous work necessary on her part. Mr. Daly gave to Miss Rehan every advantage essential to her advancement. One night he took her out of a cast in which she was playing a prominent part to witness the acting of Ellen Terry, for whom his own admiration was extreme—an incident not unaccompanied at the time by criticism. In the box one evening, after a charming bit of acting by Miss Rehan, an enthusiast exclaimed:

"A second Ellen Terry!"

Mr. Daly quickly frowned down this remark with an emphatic:

"No, not yet! Miss Rehan has a future; but the day is still far distant when she will merit such distinction."

It is little wonder that Mr. Daly and Miss Rehan should have become steadfast friends—she realizing the value of his interest and friendship, he appreciating her loyalty, devotion to duty, unselfishness, and even self-effacement at his command. In many instances Miss Rehan cheerfully allowed herself to be placed up or down on the program. These were characteristics as priceless from a managerial standpoint as Mr. Daly always said he had found exceptional during his theatrical experience.

It was not unusual for Mr. Daly in referring at home to some incident at the theatre to say: "Miss Rehan had her regulation weeping spell over her new part at rehearsal to-day." In spite of her endeavor to realize his interpretation of each new rôle, it always seemed to the actress that she was incapable of reaching his ideals.

Miss Rehan devoted her whole time to her art. She courteously, but firmly, declined all social attentions. There was a young Cræsus, of notable susceptibility for the latest stage favorite, who, through a mutual acquaintance, secured an introduction to the rising young actress, and permission to call at her hotel. But a continuous

"not at home" finally discouraged the millionaire and turned his ardor in another direction, which led ultimately to the altar.

On the occasion of a pronounced success at Daly's, heralding a "turn of the tide," I was prevented from being present, and in my joy on reading in the morning papers unanimous eulogistic endorsement of the play and of Miss Rehan's acting, I wrote to congratulate both Mr. Daly and herself. Her answer expressed her happiness that justice had finally been done Mr. Daly, altogether ignoring, if not repudiating, her own share in the success. This was her first letter to me. That which came last from her, shortly after his death, forms a sorrowful counterpart in its pathetic conclusion:

"You who knew the man so well can understand something of my grief."

But it was long before the tide really turned. Mr. Daly presented plays of endless variety—light comedy, old comedy, drama, farce, musical pieces, etc.—all to no purpose. Those who did come to the performances were apathetic as a rule. There was always lacking that indefinable yet significant something in the air which, on a first night, betokens the endorsement of the public, the success of the play. On such occasions, at the end of the play, the pleased spectators seem loath to leave, arise slowly, half reluctantly, and in lingering groups discuss the performance as they move through the aisles and the foyer towards the exit. On these unfortunate first nights, Mr. Daly used to come round from the



Edith Kingdon (Mrs. George Gould)



James Lewis



Ada Rehan and John Drew in "The Squire."—Miss Rehan's first emotional part



stage to the front of the house and mingle among the moving audiences, to learn for himself the verdict of his patrons. He was too keen ever to misunderstand, or to permit himself any false hopes. He knew before the theatre became emptied what there was to face on the morrow and it was usually failure.

We—Mrs. Daly and the present writer—always remained in the background awaiting him until every one had gone, sometimes with his mother and brother, Judge J. F. Daly. And although fully convinced that the labor and strain of weeks had gone for naught, none but those who witnessed it can picture the change of expression, the tenderness with which he would turn to meet those whom he would have spared every care or anxiety. I was always a guest in the Daly home on these first nights, and even now I look back with a troubled heart to the memory of the distress one could not but feel, gladly as he would have borne the burden of it all alone. He would place Mrs. Daly and me in the carriage, remaining behind, as was his custom, to see that everything was as he would wish, not only behind the curtain but throughout the entire house, before he finally left the theatre in charge of the caretaker for the night, and shortly afterwards he would join us at home. And this home-coming was the harrowing part of it—to hear the front door shut, his weary footsteps coming closer, to know that there was nothing hopeful one might say, to go through a form of acting, speaking of things foreign to what we all

felt, to tell of this or that trifling incident of the evening, and yet to realize only the disappointment of it all. Then he would gradually cease any attempt to converse and grow silent and abstracted. We would go away and leave him, undisturbed. His busy brain was already planning the sweeping away all traces of the work just consummated, the building up of a new play to take the place of the failure. Worn out as he was from the physical and mental strain involved in staging one play after another, it would have been no wonder had he given up entirely in the belief that Fate was against him.

While matters were at their worst, a charming little play was presented. It was an adaptation from the German, and in it Mrs. Gilbert, Miss Rehan and Mr. Drew had excellent parts. The piece was well received, and I felt, as I listened to unusual applause and hearty laughter, that at last Mr. Daly had won. But after we returned home I found him deeply dejected and, although one would always hesitate in obtruding upon Augustin Daly when in such a mood, I could not refrain from impetuously saying to him:

"Now, Mr. Daly, you are surely not going to look on the dark

side to-night! This play must be a success. It is charming. Wait until the papers come out in the morning and you will see!"

With an amused but sorrowful smile he put forth his hand, remonstrating with a deprecatory gesture.

"Well! are you through? I hope so, because if you say just

one word more, I am going to take you up and throw you right out of that window. Now, good night, little friend; don't worry for me; leave all the burden for my broad shoulders."

This was not the only occasion on which he spoke to me of his "broad shoulders." It was well for him that he was built that way, and yet the cares of his life from which in one way or another he never seemed free were even at that time hastening the coming of the premature end.

The next morning the papers came out with the usual denunciatory criticisms, and the play lived the short life allotted to everything produced at Daly's. There is no denying the fact that bitter antagonism against Mr. Daly existed at this time among many writers on the press. It seemed as if they did not wish him to succeed. But after he had conquered, only to succumb under treatment which was as unjust as it was needless, one read (when the victim was past the reading of words, kindly or unkindly) an admission of how relentless pens had arrayed themselves against him, and one of these writers, while lauding "Augustin Daly's integrity of character and splendid force of will, etc." (at the moment of acknowledging wrongs

which had called up the exercise of these virtues) stopped to "wonder if it had been worth the fight after all."

Yes, even at the cost of precious years of his life, it had been worth while to Augustin Daly. If at any moment during these years of attack, trouble had come to any one of his enemies, it would have given him the greatest pleasure to have extended the hand of sympathy—not only to forgive, but to befriend in every sense of the word. Such was Mr. Daly's nature. I never heard him make an unkind remark of any person. I have seen on his face when reading these hostile criticisms an expression of anxiety, chagrin, perplexity. But the only time I ever heard him speak irritably was once when he exclaimed indignantly:

"My play was worth a column, even if it had to be adverse."

During these years of hardship, Mr. Daly had in mind one resolve known only to himself—the effacing his obligations of the Fifth Avenue Theatre failure. To have availed himself of the smallest advantage given him by the bankruptcy laws, to have considered a settlement on any basis less than payment of one hundred cents on each dollar, was impossible to him. One afternoon Mr. Daly and I left the house together, taking the



Otto Sarony Co.

AIMÉE ANGELES

Graceful dancer and clever comedienne who has made a hit as Schmaltz's wife in "The Rollicking Girl"





"You will go for our sake"



The embezzlement discovered



Departure for America

ly he turned to me with an expression of inexpressible gladness, saying:

"I am happy to-day! What do you think? This morning I sent a cheque which means the end of my Fifth Avenue Theatre obligations."

This was the first intimation I had had, during an interval which meant severe self-denial under the most favorable circumstances, that he was accomplishing an extraordinary act, one which, it is safe to say, most men would have deferred until a more favorable period at least. At this very time, too, there were not lacking voices to assert that he meant to elude altogether the payment of his debts, simply because he had not come into the usual prominence given bankruptcy privileges.

His ill luck during these earlier years was not confined to New York. It accompanied him on his Summer traveling tour. A letter from St. Louis in 1881 says:

"The weather has been purgatorial this week—up to 102 in the shade—while business has been down as low as 43 (dollars) in the house!! There was quite a

same car, he to stop off at the theatre and I to go further down town. After a few moments' chat he lapsed into silence. Suddenly unconscious humor, he adds: "I don't like St. Louis!"

The season of 1883-4 opened with "Dollars and Sense," adapted by

Mr. Daly from the German. This was followed by "Boys and Girls," and shortly afterward by "728," "The Country Girl," and "Red Letter Nights." Business, however, was so unsatisfactory that Mr. Daly resolved to close his house on April 10 and undertake an unusual enterprise—and that was to take his company abroad.

"728" was the first play done in London, and concerning the reception he and his company received in the British metropolis he wrote me July 23:

"A very welcome letter came to me from your hand on my birthday. I don't think you meant to time it so charmingly, but a kinder destiny did so for you, and for me. I was rather low of spirit that day, for though the news was cabled home that my company had made a hit—the fact was suppressed that my play was not well received, owing to the prejudice which the prior performance of a very rascally version of the same story had created. Nevertheless the result of later presentations is gratifying. Though the audiences have been small, the entire performance has been well



William Faversham as the Squaw Man

plundering in our hotel yesterday. Mrs. Gilbert lost a pair of diamond earrings, Miss Rehan money, and another of our young ladies a lot of jewelry." Then, with

received. We draw the best people, but not enough of them. I fear I shall make a loss. But the entire scheme is a good advertisement, and will, I think, be of



Wynnegate and his son



The squaw saves Wynnegate's life



Wynnegate tells his Indian wife he cannot desert her

SCENES IN "THE SQUAW MAN" IN WHICH WILLIAM FAVERSHAM WILL APPEAR NEXT SEASON  
Capt. Wynnegate is an English officer. His cousin embezzles money, and to conceal the fraud his wife (Selene Johnson) beseeches Wynnegate to leave England. He becomes a ranchman in America and marries an Indian girl (Mabel Morrison). The cousin dies and Wynnegate is summoned to London, the squaw wife shooting herself.



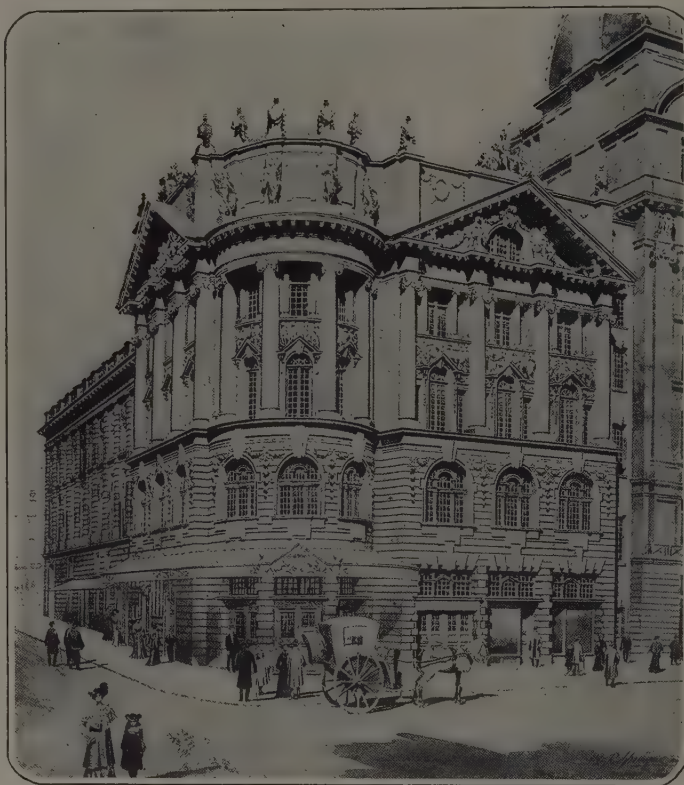
great advantage to me at home. I shall be so glad to get back to you all." Mr. Daly was a poor sailor, and his postscript adds: "I had a horrid passage across. Sick nearly the whole voyage."

The company returned to New York in the Fall, and re-opened at Daly's October 7 with a German comedy called "A Wooden Spoon." In this piece Otis Skinner and Edith Kingdon (now Mrs. George Gould) appeared for the first time as members of Mr. Daly's company. Miss Kingdon came under Mr. Daly's management after a correspondence, begun by the actress expressing her desire to join his company, while she was still playing at a theatre in Boston. Things were beginning to go rather smoothly with Mr. Daly just then. When he came home the night of her debut we were as usual discussing the play and the incidents of the evening when he interrupted with: "But how do you like my new girl?" Replying that the impression made was in her favor, we asked: "How does she please you?" He was in one of his very bright moods that night and he assured us laughingly:

"I? Oh, I like my new girl!" Miss Kingdon at that time was in very ordinary circumstances. She lived with her mother in a modest apartment in Brooklyn. She little thought in those days that she was to marry one of the richest men in the world. She was a woman of spotless reputation, and her beauty and talent speedily made her a favorite with the Daly audiences and a great future was predicted for her. But it is a question if she would ever have risen to great heights even under the training of Mr. Daly.

The rôle in which she appeared to greatest advantage was that of Margery Gwynne in "Love on Crutches," as an attractive independent young widow. An incident that occurred during a performance of this play resulted in permanently strained relations between Miss Rehan and Miss Kingdon. A special performance was given one afternoon, the receipts to be devoted to a charity. Madame de Cesnola and some friends interested in the charity sat in a stage box, provided with three huge bunches of roses for the three actresses in the play—Mrs. Gilbert, Miss Rehan and Miss

Kingdon. Mrs. Gilbert and Miss Rehan had received their flowers, and during the act which took place in the drawing-room of the young widow's home—the situation being chosen as most appropriate—a bunch of gorgeous roses was thrown in the direction of Miss Kingdon, who went on with her lines, taking no notice whatever of the compliment. Miss Rehan, in an undertone, urged her to pick up the flowers. Miss Kingdon declined, saying in a low voice, "No, they are for you." Finally, Miss Rehan, recognizing the discourtesy of allowing the roses to remain longer upon the floor, walked across the stage, picked them up and very gracefully presented them to her sister-actress who, putting forth her hand in emphatic protest, refused to receive them—thus placing Miss Rehan naturally in a very embarrassing position. Miss Rehan was unwilling to even seemingly appropriate an honor intended for another, yet she recognized the deference due to the feelings of those in the box. There was no alternative but to get rid of the flowers, and Miss Rehan



THE NEW WALDORF THEATRE, LONDON

This splendid playhouse, conceded to be one of the most luxuriantly appointed in the world, was erected in the British metropolis by American enterprise. It was opened recently under the direction of the Messrs. Shubert, with a season of Italian opera alternated by the appearance of Eleonora Duse in her various rôles

did so by flinging them on a divan nearby. I believe that the two women never spoke again while members of the same company.

In the Summer following, Miss Kingdon, although presumably engaged to be married to Mr. George Gould, went abroad with Mr. Daly's company. Whether her concern for the matter connected with this side of the ocean became paramount or not, Miss Kingdon, through disregard of features conformable with Mr. Daly's rules, placed herself in a position to face his inexorable system of discipline, irrespective of persons. After the London engagement ended and the company reached Berlin, Miss Kingdon was informed that she was not to appear in the cast of "Love on Crutches," and that Miss Dreher would play the part of Margery Gwynne. Miss Kingdon, in her unwillingness to yield to the discipline, broke away from the company and took the next steamer for America. On reaching this side she was met by Mr. Gould, their marriage taking place at once.

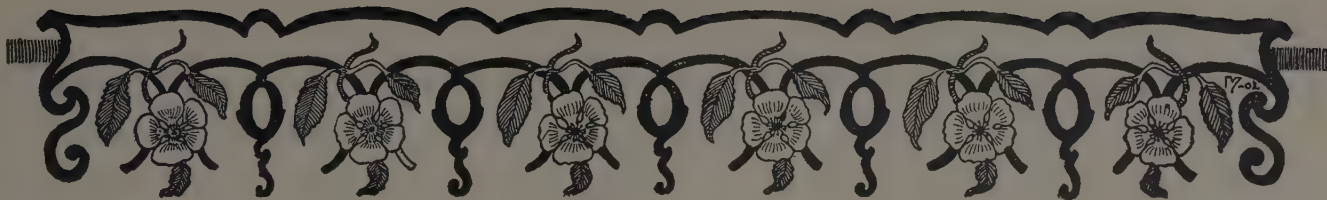
(To be continued.) MARGARET HALL.



THE BOER WAR SPECTACLE AT BRIGHTON BEACH PARK

Sensational reproduction of the thrilling South African battle scenes with General Cronje and the thousand Boer and British heroes of the Transvaal





## A Morning Fishing with Joseph Jefferson

By C. EDWIN BOOTH GROSSMANN

*The following article is not only a vivid pen picture of the famous comedian, when away from the stage enjoying a favorite pastime, but has added interest from the fact that its author is the grandson of Edwin Booth, Jefferson's great contemporary.*

IT is not my intention, even were it in my power, to write here of the art of Joseph Jefferson, but I have one memory of Mr. Jefferson which recalls one of my happiest experiences. In the far South, where the sky is a burning blue, with lazy buzzards forever circling high in the air, and tall palms sway in the languid breeze, here amid this tropical scenery, far from the cold

unrest of the North, the old actor was wont to spend his winters, and here it was one day that he asked me to go fishing.

My earliest recollection of Mr. Jefferson was when, quite a small boy, I was taken to a performance of



From a snapshot taken by the author

MR. JEFFERSON FISHING AT PALM BEACH

"Rip Van Winkle." After the curtain he came to the rear of the box and stooped down and kissed me. I remember being especially amazed by his long white beard, for he had not removed his "makeup."

I called on him at his Southern home and he cautiously led up to the subject of fishing—his favorite pastime next to painting, at which he was a true artist—and he asked, as though there were a chance that perhaps I was not so enthusiastic an angler: "Are you fond of fishing?"

On my answering in the affirmative, with a poor attempt to rival his own unbounded enthusiasm, a date was set for the following day, at nine o'clock sharp!

What a day it was! A trout fisherman might possibly have quarrelled with the brilliant sun, but no such anxieties troubled me. Glad with the joy of the bracing air and the tropical luxuriance of color, I was ready at the landing a full twenty minutes before nine. Exactly on the hour Mr. Jefferson appeared in his tricycle chair, and hailed me with a wave of his hand. He jumped out of the chair, agile as a boy, his face radiant and his blue eyes filled with the expectation of a good day's sport.

The little launch which was to carry us to the point where the lake flows into the sea, was ready, and as soon as we got ourselves and the lunch and fishing-tackle on board, we were off. Mr. Jefferson donned a many-pocketed fishing coat, and adjusted a checked kerchief under his wide-brimmed hat, which flapped gaily in the wind, and served to keep the burning sun from his neck. In order to get the full glory of the morning air we sat up on top of the launch. Presently Mr. Jefferson, who was busy tying on a new hook, looked up and said:

"Do you like fishing, my son?"

I answered that I was very fond of the sport.

"That's right! I'm very fond of it myself. I come out here every day."

Good or bad luck, it made no difference to him, he found a world of pleasure in the great out-of-doors.

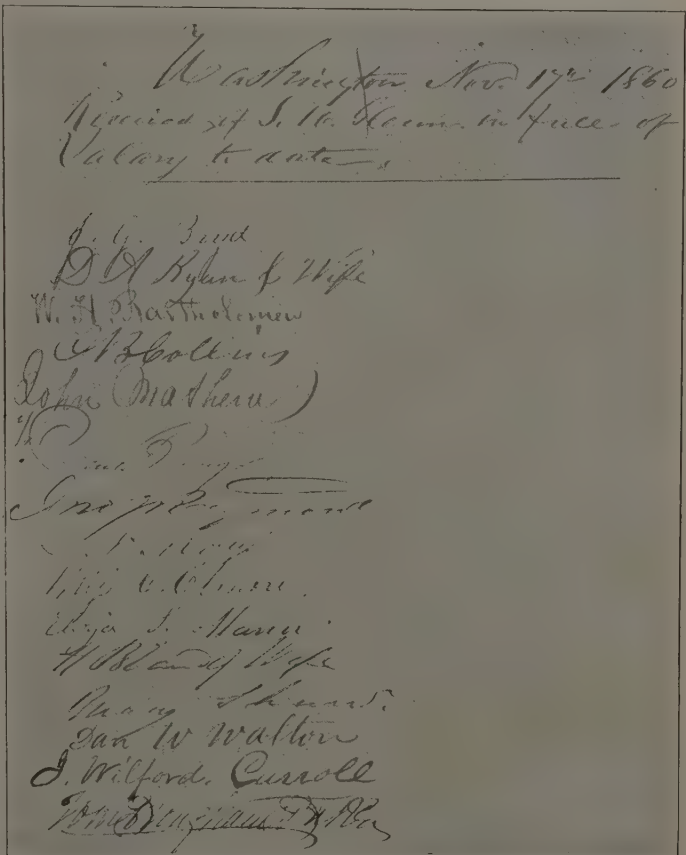
He sat in silence as we speeded through the blue water. Presently I approached him on the subject which was uppermost in my thoughts.

"Do you consider acting the highest form of art?" I asked. His answer was quick and emphatic.

"Oh, yes! Certainly, I do. Of course, there are plenty of people who deny that acting is an art, but I hold that it is a very high art. It is foolish to think otherwise. It may not be so much the art of production; but it's the art of reproduction—that's it! To be able to reproduce night after night the same emotions and effects that you portrayed the first night! Gracious, isn't that art?"

"Look at me!" he went on, while Billy, the skipper's mate, split open clams, "no matter how long I play a part—a hundred nights or a thousand—I must play that part exactly the same at the last performance as I did at the first. And how am I going to do that? It's all well enough to talk about inspiration of the moment, but suppose that doesn't come, and if I don't know how to bring about the same effect without the inspiration, where am I?"

By this time we had reached the end of the lake, and with the aid of the skipper, Billy brought around the small row boat to the side of the launch, holding it steady while Mr. Jefferson took his seat in the stern. Then we shoved off from the now anchored launch, and with strong strokes of the oars Billy rowed us into the middle of the narrow channel through which the



Receipts of members of the stock company for salaries during the week that Mr. Jefferson made his first appearance as Rip Van Winkle. Among others will be noticed the names of Mary Shaw, John Matthews and John T. Raymond



water from the lake rushed madly, foaming and seething as it met the roaring breakers on the beach beyond.

Now the sport began in earnest. The fish appeared to be ravenous, and one after another of the gamey fellows were landed in the net, and so we fished on hour after hour until the cool breeze and the work of playing and landing the fish, whetted our appetites. Reeling in our lines, we partook of the excellent luncheon prepared for us. Mr. Jefferson frequently remarked on the beauty of the scene.

"Beautiful color out there in the ocean," he said. "See those hazy clouds hanging low on the horizon; that's what I'd like to paint."

All his paintings are full of artistic feeling, and show a technical knowledge surprising in one who had never given his whole time to the art.

When we had finished our lunch we once more cast our lines; and almost immediately Mr. Jefferson's line went whizzing from the reel. He had hooked a red-snapper. He sat very quiet, playing the rod skillfully until presently the fish tired from his mad plunges and was landed in the net. Mr. Jefferson smiled with sweet satisfaction. The sport continued good during the afternoon, and the sky had begun to turn a pale saffron, when we once more regained the launch. Tired after the day's work, Mr. Jefferson sat back in his comfortable chair, saying little, absorbed in the wondrous beauty of the tropical sunset.

As we glided slowly up the lake, leaving a long strip of white in the deep blue of the water, drowsy pelicans flapped by on their way to roost, or a solitary heron disturbed from his perch high in a palmetto, sailed quietly from sight into the deeping orange of the evening sky.

Presently Mr. Jefferson commenced talking, half to himself; and as though inspired by the beauty of the approaching night. He said:

"I am a firm believer in the school of nature. The great open world offers everything to him who knows how to seek for knowledge; academies can not teach the artist.

"I am also strongly convinced," he went on, "in the power of the mind to overcome all obstacles; firmly believe that you can do a thing, and it is half accomplished."

It was natural that he should at length speak of my grandfather (Edwin Booth) who for many years cherished a loving friendship with Mr. Jefferson. It was good to hear him speak of him as he did; and he ended by saying:

"My gracious! it doesn't seem possible; why I knew your grandfather before he was married to your grand-

mother! How time does pass! Yes, Edwin Booth was a great actor; but a greater man."

So he talked on, recalling the years of the past with his wonderful memory. He spoke in a far-off voice, as though he were

living again in the time gone by; and then his eyes seemed to be scanning the mysterious scroll of the future.

The short twilight passed away, leaving a rosy tinge about the edge of the blue dome of night, and one by one the diamond stars appeared, and we were home.

Mr. Jefferson removed his hat, allowing the breeze to blow through his thin locks and raising his face to the starry sky, said:

"I believe that some day we shall know all about those stars."

### JEFFERSON'S DÉBUT AS RIP

The character of Rip Van Winkle, which Joseph Jefferson made peculiarly his own, was seen on the stage for the first time in Washington in 1829, the year Mr. Jefferson was born. A dramatization by J. Kerr of Washington Irving's quaint story, was presented at the "Washington Theatre" on Louisiana Avenue on Tuesday, March 17, of that year. Mr. Jefferson's grandfather and father were both managers of the theatre, and "Joe" made his first appearance on its boards when a child of about four years of age.

On Friday, March 4, 1831, J. H. Hackett played Rip at the same theatre in a version adapted by himself

from a piece played in London. It was not until 1860 that our Joseph Jefferson made his début as Rip. He also appeared in Washington, within the walls of the same theatre in which his grandfather and grandmother had played fifty years before.

In his autobiography Mr. Jefferson states that, while boarding at the foot of Pocono Mountain in Pennsylvania, in the summer of 1859, he resolved to play Rip Van Winkle. He then relates that in the seclusion of the barn he studied and rehearsed the part so that at the end of that summer he was prepared to perform it in Washington, he opening at Carusi's Hall under the management of John T. Raymond. Mr. Jefferson was in error regarding some of these statements. He did not appear in Washington at any time during the year 1859; the one theatre there was open only a portion of the year.

Mr. Jefferson first appeared as Rip at the Washington Theatre, Nov. 13, 1860. The house was crowded and the performance a tremendous success. But Mr. Jefferson was never satisfied with that version and had another re-written for him by Dion Boucicault.

A. I. MUDD.



WILLIAM BRAMWELL  
As Capt. Barrington



SALLIE FISHER  
Singing the prima donna rôle in "Sergeant Brue" with Frank Daniels



JANE BURBY  
Lately with May Irwin in "Mrs. Black Is Back"



# Their Beginnings

Do those theatregoers who, each evening, applaud their favorite players, ever realize how hard was the way to success, how beset with all kinds of obstacles, which then seemed unsurmountable, the beginnings of those actors and actresses now at the very top of their profession? Almost every artist, who is to-day a star, has had to travel the hard road before attaining recognition and reward, and early adversity, while seemingly cruel, really proved their best friend, for it tempered and broadened their art. That they finally succeeded in spite of all difficulties shows that they were intended for the profession they chose. Obstacles, difficulties—these are only part of life's trying-out process. The fittest survive the ordeal and achieve fame; the others fall by the wayside. The recital of the experiences of the elect in the early days of their novitiate, when they worked humbly and patiently in obscurity, without money, often without enough to eat, but always buoyed up with the hope and ambition of one day "getting there," will undoubtedly prove of keen interest to our readers. We started this series last month with Blanche Bates, and this month that interesting actress, Blanche Walsh, describes her early experiences.

By **BLANCHE WALSH**

**A** FACTOR not unimportant in my "beginnings" is that I was born at 36 Mott Street. It has undergone an evolution since that time—which, to be frank, was just thirty-one years ago. It is the heart of the Chinese Quarter now. Then it was not "the heart of the aristocratic section," as persons hasten to tell us when they mention a birthplace that is out of the canon. Mott Street, I

judged from my information to have never been a center of exclusive social activities. Within was a comfortable home, a home of books and hospitality and an intense self-reliance. My father and mother were a devoted pair, yet each was a follower of the fine and necessary doctrine of independence. They went where they pleased and when they pleased, and neither asked any questions. Once my mother did venture outside her prerogatives, and when the governor reached home late one evening said, "Where have you been?"

"None of your business, my dear," the governor answered affectionately. "You are quite right," my mother returned, and the incident closed. Naturally in such a home I imbibed ideas of freedom and a respect for individual opinion. There was no lack of money in the home, no lack of family love, no lack of books and magazines and music, but there flowed and swirled around us in the old Sixth

Ward life in the raw—real life, natural life. I looked with childish eyes upon primitive nature, upon character without veneer or adornment, traits without polite extenuation. Maxim Gorky in his wanderings in Russia looked upon life with no more naked eyes than I who was born at 36 Mott Street.

I do not remember when I determined to become an actress. I believe that I drew it from my mother's milk. We know of no actors in the family, though perhaps a few generations ago there might have been one of the class Parlia-

ment described, in its enactment against them, as "rogues and vagabonds." What we do know is that my mother's father was an Austrian officer and his wife a Greek. They

emigrated to America and bought a plantation on the Red River. After the war they removed to St. Louis. There my mother married. It is a curious fact that my mother was born when her mother was fifty-four years old, and my mother was thirty-four when I was born. Perhaps this accounts for a very mature will of my own.

I am discussing heredity somewhat because my mother was the most remarkable woman I have ever known. She is the only woman I know who was always dominated by her own reason. And others were dominated by it. She had a quiet way of getting everyone to do exactly what she wanted them to do without saying a word about it. She never said to me, "I want you to be an actress." I knew it without her saying so.

When I was two years old she began taking me to the theatre every night. Don't imagine me, please, sitting on my mother's knee. No, nor on my father's. I always had my own orchestra chair, between my mother's and my father's. Once my father, whose going-out-between-acts habit was a fixed one, came back after a trip to the lobby bringing a man he had gone to see with him. His

companion was a prominent politician, and the governor was anxious to pay him some marked attention. The house was crowded, and he desired the prominent politician to have a seat with us.

"Get up, Blanche, and give the gentleman your chair," he said.

I looked at him in scorn. "I'll hold you on my lap," he said.

"I won't," said I. "Your mother will hold you."

"This is my chair," I indignantly reminded him.

The politician fled to avoid the storm, and father never asked me to give up my seat



Blanche Walsh at the age of seven



As Romeo



In "Aristocracy"



At the age of 17, when she made her debut

At the age of 14



at the theatre again. I continued to occupy an orchestra seat, made higher by my father's folded overcoat until I had grown so tall that I no longer needed its assistance as a boost.

The plays always interested me. I never once went to sleep. I never even wanted to go to sleep. I can remember distinctly a play that I saw when I was seven years old. It was Charles Reade's "It's Never Too Late to Mend." My father doubted that I could remember a play I saw at that age, but Barton Hill corroborated my story. The play had been done when and where I said it was. I remembered with absolute distinctness a prison scene in the play and described it to him with absolute minuteness. I should certainly recommend to a mother who wanted her daughter to be an actress this plan of my own mother's of habituating her to the theatre from her infancy. It makes her an unconscious but careful student of the stage.

I graduated from the grammar school at thirteen and passed the examinations for normal college. The law required every pupil of the college to be fourteen. I fibbed about my age and was admitted, but the white lie was discovered and I was sent home to wait until I was fourteen. This offended me and I said, "I will never go back to school," and I never did. I studied with my mother and practically covered the normal college course in much less time than if I had gone to school.

While I was between thirteen and fifteen years old my father was warden of the Tombs, and we lived in the warden's suite in the gray old pile. Again I saw life in the raw—human nature unclad. The prisoners interested me, and they were all friendly to the warden's little girl. I remember seeing then a woman of the type of Maslova in "Resurrection." She was suffering from what they call in the Tombs and I believe outside, "DT's" (delirium tremens). I watched her while she was talking with the prison doctor, and at the time I did not know there was anything the matter with her, for she answered all his questions calmly. Every little while, however, she would pluck at her tongue with her fingers and say that there was a piece of wire in her mouth and that she could not get it out. Her efforts to reach it were pitiful. When she left the room the doctor told me she had delirium tremens. I recalled her when I studied Maslova. She was a part of that composite study.

One man, Smith, I saw the evening before he was executed. It was a sultry day and the sun was beating down hotly on the men who were building the gallows. We had strawberries and ice cream at dinner and I thought of Smith.

"I think Smith would like some of these," I said.

My mother said "Very well," and I carried a bowl of the cream and strawberries to him.

I sat beside him at the edge of his cot in the cell and watched him. When he had finished, I took the bowl and said, "Good night, Smith," and he said "Good night, Blanche." I never saw Smith again.

There are pretty stories of my reciting childish poems to the prisoners. They are not true. Sometimes my proud governor asked me to recite for his friends who came to the Tombs, and I was glad to try my latest elocution stunt on them.

I was seventeen when my mother decided that I was ready to go on the stage. Jim Collier wanted to produce a dramatization of "The Last Days of Pompeii" and star me as Nydia, the blind girl. But my wise mother said "No. She must begin at the bottom of the ladder and work her way up."

Mr. Collier happened to speak to Louis James about me. Miss Marie Wainwright, who was to produce "The Winter's Tale" the next season, had commissioned him to find an Olivia for her. Miss Wainwright was abroad, but she had cabled from Europe, when she learned that Helen Bancroft had resigned because one of her costumes was an unbecoming color, "Get a young Olivia who looks the part, and doesn't know it all."

I called on Mr. James and he said: "How tall are you?" I told him. "How much do you weigh?" I informed him. "Have you had any experience?" "No, Mr. James." "All right. I'll engage you to play Olivia at thirty-five dollars a week." "Thank you, Mr. James."

Rehearsals began the next week. Miss Wainwright's daughters, May and Gertrude, girls of about my own age, one a little older, one younger, heard of the engagement of the new Olivia. They were anxious to see her, and were permitted to come to the first rehearsal.

"Why, she isn't an actress," they said. "She's only a girl." Mr. James introduced me and we became friends at once. Between my scenes at rehearsals we went outside and sat on a bench behind the theatre and talked. The result of one of these conferences was that the girls got two new red dresses, exact duplicates of one of mine that they admired; and we used to walk down Broadway in all the glory of the three blazing dresses, and wandering passersby thought audibly that we were triplets.

I was with Miss Wainwright for three years. The second season my salary was raised to fifty dollars, and I played Queen Elizabeth to Miss Wainwright's Amy Robsart in New York. Bronson Howard, seeing me as the mature queen, wanted me to play a part in his "Aristocracy." When he met me at his office he didn't recognize me, and when my identity was proven he doubted very much whether I would suit. He feared I was too young. We finally overcame his doubts, and I was with "Aristocracy" for two years.

As a beginner I had no hard times, never was with a company that was stranded, never was without money. I always spent more than I earned, but my mother, who traveled with me, had an inexhaustible pocket-book, and I an immense "draw" on it.

The hard times came when I became a star and a partner, and was called upon for five thousand dollars sometimes when I hadn't five hundred. The hardest time was long after the beginning. It was my mother's ambition to see me in the Sardou pieces. She left us on May 15, 1898, a few weeks before I followed Fanny Davenport in the Sardou repertoire.

"You will always take me with you, Blanche?" she whispered before she went away.

"Always," I said, and I have.

Her ashes, in a silver urn, go with me everywhere.



NELLIE CALLAHAN  
As Madge "In Old Kentucky"



Tonnele  
MINNIE CHURCH  
As Anner Liza in "Under Southern Skies"

The next article in this series will be by Jefferson de Angelis, who will give an interesting account of his stage beginnings.



## Absolutely Free

### A Superb Portrait of Joseph Jefferson

At very considerable expense we have re-produced **WITHOUT ANY LETTERING** the original painting by Andre Brion of "Joseph Jefferson as Rip Van Winkle," copyright Falk, "FAC-SIMILE OF JEFFERSON PORTRAIT" from which the cover appearing on **THE THEATRE MAGAZINE** for July was made, and a small fac-simile of which appears above.



"FAC-SIMILE OF JEFFERSON PORTRAIT"

#### SIZE OF PORTRAIT

The portrait including the mount is **18 inches high and 14 inches wide**. It is executed in **14 colors** and is not the usual cheap process work, but a genuine lithograph (or printed from stones), the most costly but the only completely satisfactory method of reproducing colors. All the flesh tints and the beautiful coloring blended by the artist into his background are perfectly reproduced, and **the likeness to Mr. Jefferson is startling**. The great actor seems to be close at hand smiling at you in the old familiar manner. It is a beautiful piece of art work and a fitting souvenir of the great comedian. Suitably framed, it will be an acquisition to any room.

#### IT COSTS YOU NOTHING

To any person who will send us a four months' trial subscription to **THE THEATRE MAGAZINE** (costing \$1) we will send free a copy of this splendid portrait, provided 10 cents accompanies your order (for postage). **THE PRICE OF THE PICTURE ALONE IS \$1.**

#### REALIZE WHAT THIS OFFER MEANS



FAC-SIMILE OF OUR COVER

You send us \$1 and you receive not only a large, magnificent portrait in colors, most exquisitely executed and mounted ready for framing, but you also receive at your address during four consecutive months **THE THEATRE MAGAZINE**, the most beautiful and complete pictorial periodical devoted to the stage, its interests and people ever produced. Each issue contains nearly one hundred pictures—scenes from all the New York successes and many new and large portraits of the leading actors and actresses of the hour, besides an abundance of entertaining and instructive reading matter. If you are fond of theatregoing you cannot afford not to see **THE THEATRE MAGAZINE** each month. Its able criticisms, its Chats with Players, and other articles have made it the most popular theatrical publication in the country. It costs 25 cents a copy or \$3 a year. We want you to become acquainted with it, so are willing to send you a trial four months' subscription for \$1, and with this you get free a beautiful colored portrait of Joseph Jefferson that you will prize among your valuable possessions.

**SEND AT ONCE. THIS OFFER ONLY GOOD UNTIL JULY 30. Address**

**THE THEATRE MAGAZINE, 26 West 33rd Street, NEW YORK CITY**

For Bathing and Shampooing



A LATHER-LUXURY

## PACKER'S TAR SOAP

PURE AS THE PINES

Purifies the pores, makes the skin soft and smooth, and improves the complexion.

Our leaflet, "The Value of Systematic Shampooing," sent free. Address  
The Packer Mfg. Co. (Suite 87 V). 81 Fulton St., New York



**Hall's Vegetable Sicilian Hair Renewer.** Always restores color to gray hair. The hair grows rapidly, stops coming out, does not split at the ends, keeps soft and smooth. Sold for sixty years.

For the whiskers and moustache we make a Dye known as **BUCKINGHAM'S DYE**. It colors instantly a rich brown or a soft black. R. P. Hall & Co., Nashua, N. H.

#### Fisherman's Luck

in Summertime means freedom from Prickly Heat, Chafing and Sunburn.

#### MENNEN'S Borated Talcum TOILET POWDER

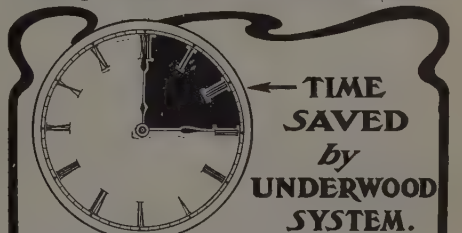
always brings immediate relief. Be sure that you get the original.

For sale everywhere or by mail, 25 cents. Sample free.

Gerhard Mennen Co.  
Newark, N. J.

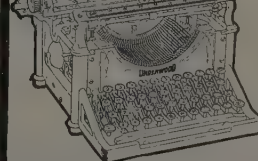


## WRITING IN SIGHT



Stop losing 15 minutes of each hour lifting a heavy carriage

#### The UNDERWOOD SAVES TIME



Try It  
You Will Be  
Convinced.

UNDERWOOD  
TYPEWRITER CO  
241 BROADWAY  
NEW YORK





# Underberg

## BOONEKAMP

# Bitters

### THE JOY of PERFECT HEALTH

Makes life a delight. A bracing breeze does not equal a "nip" of

## Underberg Boonekamp Bitters.

Braces the nerves and appetite. Constant use, constant pleasure, constant health. No side-board, locker or valise complete without it.

Enjoyable as a cocktail and better for you.

6,000,000 bottles imported to the United States.

*At all Hotels, Clubs and Restaurants, or by the bottle at Wine Merchants and Grocers*

BOTTLED ONLY BY

H. Underberg Albrecht, Rheineberg, Germany, since 1846.  
LUYTIES BROTHERS, New York, General Agents



## IMPERIAL HAIR REGENERATOR

**The Standard Hair Coloring For Gray or Bleached Hair**

Any shade, from BLACK to the lightest ASH BLOND, produced. Colors are durable, natural and UNAFFECTED BY BATHS or SHAMPOOING. Its application cannot be detected, is ABSOLUTELY HARMLESS, permits curling and makes the hair soft and glossy.

APPLICATION PARLORS AND SALESROOMS

### 11 West 30th Street, Near Fifth Avenue, New York

This is the only establishment in the world where HAIR COLORING IS MADE A SPECIALTY, and the injurious effects of OBJECTIONABLE DYES or BLEACHING are rectified.

Skilled Attendants      Correspondence Confidential      Sample of your Hair Colored Free



# CARPINE

## SHAMPOO

is a superior preparation which thoroughly cleanses the scalp and removes dandruff without making the hair dry or brittle.

Carpine Shampoo, 25 cents the Bottle.

## HAIR TONIC

prevents the formation of dandruff, keeps the scalp in an aseptic condition, invigorates the roots of the hair, prevents it from falling out, and promotes the growth.

Carpine Hair Tonic, 50 cents and \$1.00 the Bottle.

**IT DOES NOT DISCOLOR NOR MAKE THE HAIR GREASY**

The chief ingredient of Carpine Hair Tonic is *Pilocarpine*, the active principle of *Jaborandi*; a drug extensively used by the native women of Brazil, who are noted for their luxuriant growth of hair.

For sale by leading druggists.

HUDSON & Co. (Inc.) 11 West 30th Street, New York

## Queries Answered

The Editor will answer all reasonable questions in this column, but irrelevant queries, such as the color of this or that player's hair or eyes, or matters connected with their purely personal affairs will be ignored. No replies by mail. Write questions on one side of the paper only.

Juliet.—Q.—Has a souvenir book of "The Virginian" been issued? A.—Write Kirke La Suelle, Knickerbocker Theatre, this city. Q.—What play will Dustin Farnum have next year? A.—He will continue in "The Virginian." Q.—Is he married? A.—See answer to J. H. N. B., Hartford, Conn. Q.—Will you print scenes from "Merely Mary Ann" and "Polly Primrose"? A.—See our January, 1904, issue. Q.—Is William Gillette booked for Hartford? A.—Has sailed for England. Q.—Where can I address a letter to H. Reeves Smith? A.—Care of Players' Club, Gramercy Park, this city. Q.—In what did Eleanor Robson play before "Merely Mary Ann"? A.—"Moths" Daniel Frawley Stock Company in San Francisco, in "Men and Women," stock company in Denver, in Arizona, "In a Balcony," "Unleavened Bread," "A Gentleman of France," "Audrey," Juliet in "Romeo and Juliet," "Hearts Courageous." She will play "Merely Mary Ann" next season, commencing the following season with a new play in San Francisco. She played her first professional engagement on the Pacific Coast. Q.—In what is Maud Fealy now playing? A.—Now in London as leading woman with Sir Henry Irving. H. W., Chicago, Ill.—Q.—With what company is Mrs. Dustin Farnum? A.—See answer to J. H. Q.—Was Mr. Ross prominent before he appeared in "Cheekers"? A.—"Cheekers" was the first time he came into prominence. V. R.—Q.—When did you publish scenes from "Nancy Stair" and "Mlle. Marni"? A.—April, 1905, issue. Q.—Will you publish pictures of Buster Brown, Isadore Rush and Bettina Girard? A.—For Buster Brown see our March, 1905, issue; the others later, perhaps. Q.—Where are Helen Lord, Greta Risley, Carolyn Huestis, Jeanette Lovens, Gretchen Lyons, Marion Field, Anna Stanton and Effie Ellsler playing? A.—It is impossible for us to locate them, except Effie Ellsler, who is at present residing in this city. Next season she will star in "Hazel Kirke." B. E. N., Grand Rapids.—Q.—Is the American School of Playwriting conducted by W. T. Price considered an institution worth attention and is the technical knowledge taught there is invaluable to the beginner. We recommend Mr. Price and his work most highly. S. A. C., Hutchinson, Kan.—Q.—Will you publish scenes from "She Stoops to Conquer"? A.—See June, 1905, issue. L. P. N., Troy, N. Y.—Q.—Will you publish scenes from "Rattle"? A.—See issue for November, 1903. C. M. B., Pittsburg, Pa.—Q.—Have you published anything about Annie Irish? A.—See our November, 1904, issue. Maude B., San Francisco.—See answer to J. H. Schram, New York.—Q.—Will you give a brief outline of the theatrical career of William B. Mack? A.—William B. Mack was with the company "The New Dominion" and "A Southern Gentleman" then with Walter Whiteside's company. He joined Mrs. Fiske in 1902 to play in "Mary of Magdala," then in "Hedda Gabler" and "Leah Kleschna." A. T., Cleveland, O.—Q.—Will you publish a picture of Percy Haswell and William Farnum? A.—We published pictures of Miss Haswell in our issues for May, December, 1903, and June, 1905. A Reader, Wiedford, Md.—Q.—Will you publish pictures of Agnes Cain Brown and Elsie Janis? A.—We cannot say. C. A. C., New Orleans, La.—Q.—Will you publish pictures of the people who played in "Romeo and Juliet" with Kyrie Bellew and Eleanor Robson a few years ago? A.—We published pictures of the principals in the May, 1902, issue. F. J. W., Buffalo.—Q.—Who played Charles I. in Henrietta Crossman's production of "Mistress Nell" in 1901? A.—Paul Gilmore. Q.—Who played Orlando in Miss Crossman's revival of "As You Like It" in 1902? A.—Frederick Lewis. Q.—Who played the following parts in "Quo Vadis" respectively in the Herald Square production and the Whitney production at the New York Theatre in 1900? A.—Petronius.....(E. J. Morgan) (Arthur Forrest) Vinicius.....(John Blair) (Joseph Haworth) Lydia.....(Biju Fernandez) (Kathleen) Eunice.....(Grayce Scott) (Maude Fealy) Nero.....(Robert Fischer) (Edmund Lyons) Poppaea.....(Minnie Monck) (Alice Fischer) Chilo Chilonides.....(Frank J. Currier) (Horace Lewis) C. A. C., Troy.—Q.—When did you publish pictures of "Piff, Paff, Pout," "Isle of Spice" and "The Maid and the Mummy"? A.—May and September, 1904. Q.—Are these plays booked for Troy? A.—It is very doubtful if any of these companies will visit Troy again this season, as the time has come for all to close their tour. E. B. L., Yonkers.—Q.—Is Julia Marlowe of English or American birth? A.—She was born in England in 1870, left England when a child, made her debut as a star under R. E. Miles' management, season 1877, at New London, Conn., as Parthenia in "Ingomar." Q.—Can I secure a copy of "Ingomar"? A.—Yes, at S. French & Sons, 24 West 22d Street, city. Q.—Have souvenir books been issued of the three Shakespearean plays produced this season by Miss Marlowe and E. H. Sothern? A.—Write to Charles Frohman, manager Empire Theatre, this city. H. D., New York.—Q.—Is a Mary Mannering edition of "Nancy Stair" published? A.—No. Q.—Will you publish an interview with Mary Mannering and James K. Hackett? A.—See our issue for July, 1902. S. M. H., New York.—Q.—Is the report true that Ethel Barrymore has a consumption? A.—Miss Barrymore is in very delicate health and will spend the summer in Germany at a health resort, in an endeavor to build up. "Actor Fiend."—Q.—Is Dustin Farnum going to appear in New York again in another play? A.—He will play "The Virginian" next season. E. M. P., Columbus, O.—Q.—Where is the "Iloosier Girl" Company? A.—The company has closed. Q.—Where is "The Silver Slipper" Company? A.—It has closed. Q.—Will you publish a picture of Ethel Barrymore, Maxine Elliott and Kyrie Bellew? A.—See our issues for December, 1904, April, 1905, and June, 1905. L. H., Waltham.—Q.—Is it true that Clara Morris has signed a contract to appear in vaudeville for ten weeks, under the management of Robert Grau? A.—Miss Morris has entered vaudeville for the second time.



She first appeared in vaudeville in Philadelphia May 10, 1897, at Gilmore's Auditorium. She reappeared in vaudeville at the Colonial Theatre this city, May 1.

F. A. G.—Q.—Where is Paul McAllister playing? A.—With Margaret Anglin Company.

L. M.—Q.—What are Malcolm Williams' and Florence Reed's plans for the summer? A.—Managing a stock company in Worcester, Mass., for the summer. Q.—Where will Edwin Arden play this year? A.—He will not act this summer. Q.—What is his present address? A.—See answer to "E. L." Q.—Will Isabelle Evesson remain during the summer at Proctor's Fifth Avenue Stock Company? A.—We think so.

Odetta.—Q.—Have you published interviews with William Gillette, Kyrle Belieu, Robert Edeson and Eleanor Robson? A.—Kyrle Belieu (June, 1902) and Robert Edeson (December, 1902). For Eleanor Robson, see our July issue. Q.—What is the name of a poem by Brooke that refers to Shakespeare's tragedy "Romeo and Juliet"? A.—We do not know. Q.—Can you give me the titles of a few good books that will help a student of the drama? A.—Read all of Shakespeare, Price's "Technique of the Drama," and all the standard and classic plays.

Q.—Where can I get plays such as "Frou-Frou," "Magda," "The Second Mrs. Tanqueray," "The Christian," "The Sacrament of Judas," and "Merely Mary Ann"? A.—Some of the plays mentioned are private property and have never been published. Others you can get from Samuel French & Sons, 24 West 22d Street. Q.—What are the names of some good American and English magazines that deal with the stage and its people, and are illustrated? A.—Read THE THEATRE MAGAZINE; it's all you need.

Rex, Paterson, N. J.—Q.—Is Maude Adams' autograph printed? A.—Not for sale. Q.—Was Clara Bloodgood going to take the part of Miss Neville in "She Stoops to Conquer"? A.—Not that we know of. Q.—Is Maxine Elliott coming to New York? A.—Not this summer. Q.—Will Arnold Daly play in "You Never Can Tell" at the Harlem Opera House? A.—Not this season. Q.—If an actor or actress cannot appear and an understudy takes the place, is it mentioned on the program? A.—Seldom, if ever.

R. F., St. Louis, Mo.—Q.—What is the address of Ned Weybourn? A.—Amsterdam Theatre, 42d Street, this city.

E. P.—Q.—Will you publish a short sketch of the life of Josef Hofmann? A.—Born in Poland, about 27 years ago. Came to America when he was nine years old, and made a sensation. Q.—Where was Guy Bates Post born? A.—Kansas City, Mo. Q.—In what did he play before "The Virginian"? A.—Mrs. James Brown Potter-Bellew combination, Daly's Theatre, this city, Otis Skinner; Marie Wainwright; Henderson Stock Company, in Chicago; "The Virginian"; and Major André.

J. H.—Q.—Was Dustin Farnum's wife on the stage? A.—His wife—Gertrude Muir—was on the stage until a few months ago. Illness compelled her to retire. Q.—When and where was he born? A.—In the West. Q.—When and in what did he first appear? A.—He first appeared on the stage with a repertoire company through Canada. Then went with "A Hoop of Gold," Margaret Mather's "Cymbeline" Company. That was his first regular engagement. Then with Blanche Walsh, Chauncey Olcott, "Arizona," and "The Virginian."

Kate Branham.—When we said that Marguerite Sylva was in Nice, the lady was then abroad. She returned to America only two weeks ago. After a short engagement in vaudeville, she will spend the summer at Lake Mahopac, N. Y. She returns to Paris and London in the fall to study grand opera.

A. Constant Reader, Natchez, Miss.—Q.—What is May Mackenzie's husband's name? A.—We do not know if she is married. Q.—To what managers should a person in search of a musical comedy engagement apply? A.—Henry Savage, Nixon and Zimmerman. F. C. Whitney, Shubert Bros., Fisher and Riley. Q.—Will you publish pictures of Miss Templeton? A.—See our August, 1904, issue.

Los Angeles.—Q.—Has Melbourne MacDowell the sole rights for the Sardou plays? A.—He acquired the rights to the Sardou plays through his late wife, Fanny Davenport, who purchased them from Sardou, but we are told that he has, since Miss Davenport's death, disposed of his rights. Q.—What is his birthplace and full name? A.—We do not know his birthplace. He was at one time a second mate on an Atlantic coaster. That is his right name. Q.—Will you publish a picture of him? A.—Perhaps.

F. McC., Denver, Colo.—Q.—Will "You Never Can Tell," "When We Dead Awake," "Mrs. Leffingwell's Boots" and Sothorn and Marlowe be "Romeo and Juliet," be the season? A.—It is possible that the Sothorn-Marlowe combination may stop in your city on its way East from the Pacific Coast. The other productions will shortly close for the season. Q.—Have you published pictures of "Nancy Stair"? A.—See our April, 1905, issue.

D. F. A., Colorado.—Q.—When does Fritz Scheff's London engagement begin? A.—We do not know. Q.—Have you had an interview with her? A.—No. Q.—Is she an American? A.—No. German by birth.

H. S. H.—Q.—When did you publish criticisms of "The Music Master," "The Virginian" and "The School for Husbands"? A.—November, 1904, February, 1904, and May, 1905.

S. L., Kansas City.—A.—See answer to J. H. Georgia C.—Q.—Has Dustin Farnum a summer engagement? A.—He does not play anywhere at the close of his present company.

Susie.—A.—See answer to Georgia C.

W. A. E., Los Angeles, Cal.—Q.—Are there any dramatic agencies in Chicago? A.—A. Milo Bennett; Henderson's Exchange, 69 South Clark Street; Hart Conway's College, 202 Michigan Boulevard. Q.—Can a position on the stage be bought? A.—No reputable person will obtain you such a position. Q.—Is Chicago a good place to start in? A.—Chicago is as good a city as any. Q.—What are the names of the stock companies in Chicago? A.—Chicago has no first-class stock company except the Columbus Theatre.

W. L. P.—Q.—When was "The Black Crook" produced at Niblo's Garden? A.—September 12, 1866. Q.—How long did it run? A.—"The Black Crook" had 475 performances on its first run (at Niblo's) ending January 4, 1868. Revived Dec. 12, 1870, and withdrawn after April 8, 1871—102 nights and 20 matinees. A third revival occurred Dec. 18, 1871, and had 57 performances. Again revived August 18, 1873, having had 120 performances. Revived March 7, 1883. Revived March 29, 1886. Was given at the Grand Opera House this city November 23, 1874, again at the Grand Opera House December 18, 1876, and May 14, 1883. At Haverly's Fourteenth St. Theatre, Nov. 13, 1883; at the Standard (now Manhattan) May 6, 1889; at Academy of Music, September 5, 1892, and had 306 consecutive performances. Also at the Academy of Music, August 14, 1893.

# Sterilized

Every bottle of Schlitz beer is sterilized after it is sealed.

The process takes ninety minutes; the cost is enormous. But the result is a germless beer—a beer that doesn't ferment on the stomach—a beer that preserves its quality—a beer absolutely pure.

Ask for the Brewery Bottling.  
See that the cork or crown is branded

# Schlitz

## The Beer That Made Milwaukee Famous.

### Wines from the Brotherhood Vineyard are Fine.



The Sixty-fifth Annual Price List of the Brotherhood Wine Co., has been accepted and is used by all the leading wine journals as a valuable work of reference. It is concise and comprehensive. The Fiftieth edition in large pamphlet form now ready. If you would like to read it send your name on a postal card.

CELLARS

Washingtonville, N. Y.

BROTHERHOOD WINE CO.

Spring and Washington Sts., New York City

# RED TOP RYE

AMERICA'S FINEST WHISKEY

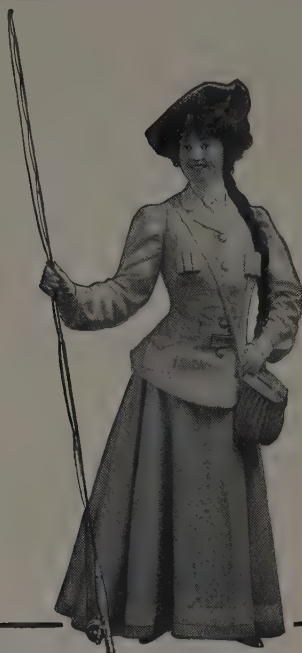
It's up to YOU

FERDINAND WESTHEIMER & SONS  
CINCINNATI, O.  
ST. JOSEPH, MO. LOUISVILLE, KY.

NEW YORK OFFICE  
1358 BROADWAY

PURITY  
HEALTHFULNESS  
BOUQUET





Miss M'Coy, now appearing in the "Earl and the Girl," says:

"I use a Bristol Steel Rod on and off the Stage." :: :: :: ::

## WHEREVER YOU FISH WHATEVER YOU FISH FOR

**"Bristol"**

### STEEL FISHING RODS

will give you perfect satisfaction. They are light, flexible and quick handling, not clumsy or easily broken.

"Bristol" Quality has a New England conscience behind it."

**FREE**

A handsomely illustrated "Bristol" catalogue "A Lucky Strike" will add to the pleasant anticipations of your 1905 fishing trip.

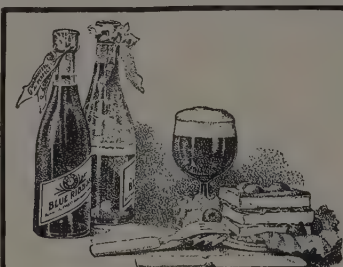
THE HORTON MFG. CO., 53 Horton Street, Bristol, Conn., U. S. A.



To the man behind the bar a cocktail is a mixed drink—nothing more. With us, the making of CLUB COCKTAILS is as important a task as producing a fine wine. Our formula calls for such exact proportions of liquors that the flavor, taste and strength of CLUB COCKTAILS are preserved to a uniform standard. Thorough ageing makes them perfect beyond compare.

Seven kinds—Manhattan, Martini, Vermouth, Whiskey, Holland Gin, Tom Gin and York.

G. F. HEUBLEIN & BRO., Sole Proprietors  
Hartford London New York



**Pabst  
Blue Ribbon**  
The Beer of Quality  
Produces strength, like any  
good food.

THE EMPIRE STATE ENGRAVING  
COMPANY

190 WILLIAM STREET, NEW YORK  
Telephone: 2772 John



## X. BAZIN'S DEPILATORY POWDER

The treatment of superfluous hair is something that requires the greatest nicety and care. X. BAZIN'S DEPILATORY POWDER is the result of much study of the cause and problem of destroying these growths without injury to the surrounding skin or leaving a scar of the slightest deformation. X. BAZIN'S DEPILATORY POWDER is absolutely safe and destroys the hair without pain, a simple, dainty way of effecting a cure. Send for our little pamphlet on the subject, "FOR BEAUTY'S SAKE."

HALL & RUCKEL, Prop., Manufacturers of Sozodent 215 Washington St., New York

F. M., Manhattan. Q.—Who is the dramatic editor of the Brooklyn Eagle? A.—Mr. H. Ormsbee.  
E. W., New York City. Q.—What is the address of Frances Knight? A.—We do not know. Q.—What is the stage name of the wife of William J. Kelly, leading man at Proctor's 125th Street Theatre? A.—He is not married.

Rex, Paterson, N. J. Q.—What is Mabel Taliaferro's summer address? A.—This city. Q.—Where can I buy genuine autographs of actors and actresses who will not give them away? A.—There is no such place that we know of. Q.—Will actors or actresses give away their photographs upon request? A.—Not to a stranger. Q.—When will Maxine Elliott return to New York? A.—Late in the fall. Q.—Will she stay in England through this summer? A.—Yes. Q.—What are the summer addresses of the following? Maude Adams (A.—London, England, this summer); Dorothy Donnelly (A.—Greenwich, Conn.); Ethel Barrymore (A.—German health resort); Mrs. Patrick Campbell (A.—Sailed for England, May 10); Mrs. Leslie Carter (A.—Shelter Island); Kyrie Bellew (A.—England); E. H. Sothern (A.—Long Island Sound); Arthur Byron (A.—Long Branch).

I. F. A., Taunton, Mass. Q.—Have you published a picture of Grace Van Studdiford and scenes from "The Red Feather"? A.—Grace Van Studdiford, June, 1903. Q.—What is Grace Van Studdiford going to play in next season? A.—It has not been announced. Q.—What is the name of the wife of Dustin Farnum? A.—See answer to J. H.

Reader. Q.—What is Maude Adams going to play next year? A.—Barrie's new play, "Peter Pan." Q.—What has been her greatest success? A.—Probably "The Little Minister." Q.—Who is the most popular actress in America? A.—It is entirely a matter of opinion. Q.—When will Maude Adams play in New York again? A.—She plays at the Empire in September. She will visit Mr. and Mrs. James Barrie in England this summer.

Q.—Have you published any scenes from Miss Adams' production of "Romeo and Juliet"? A.—No. Q.—Have you her picture in "The Pretty Sister of Jose"? A.—See our January, 1904, issue.

Devoted Admirer, Asbury Park, N. J. Q.—When and where does the Marlowe and Sothern season close? A.—June 24, at Wheeling, W. Va. Q.—When was Miss Marlowe born? A.—In the Lake District of England in Cumberlandshire, eight miles from Keswick, in the village of Calbeck, August 17, 1870. Q.—Will you publish pictures of her as Ophelia and Beatrice? A.—Perhaps.

G. V. L., Mobile, Ala. Q.—In what number is the photo of John Drew and his daughter? A.—March, 1904. Q.—With what company is Alexander Von Mitzel? A.—He is at Dayton, Ohio, in the summer stock company. Q.—When did you have pictures of Eleanor Barry, Harrison Hunter, W. H. Crompton and E. H. Sothern as Romeo? A.—Sothern, April, 1905.

M. F. B. Q.—Will you print an article about "The Truth about Going in the Chorus"? A.—We may do so at some future time.

Providence Theatregoer. Q.—Will you publish photographs of the Albee Stock Company of Providence and the Alcazar Theatre Stock Company, of San Francisco? A.—Perhaps. Q.—Have you published photographs of Malcolm Williams or Francis Byrne? A.—Not yet. Q.—Where is Francis Byrne playing at present? A.—We cannot tell you.

J. C. W., Brooklyn, N. Y. Q.—Where is Miss Mildred Elaine, who played Sir Dashemoff Daily in the road company of "The Wizard of Oz"? A.—We do not know. Q.—Will Mr. Sothern and Miss Marlowe present "Macbeth" next season? A.—It is not announced. Q.—Is Mary Morley booked for Brooklyn? A.—No. Q.—Have you for sale photographs (cabinet size) of Julia Marlowe and Maxine Elliott? If so, what is the cost? A.—\$0.35 apiece. Q.—Is Nat Goodwin the actor's right name? A.—Yes.

O. S. Q.—Did Mrs. Leslie Carter ever play "Iris"? A.—No. Q.—Where is Miss Carrie Radcliffe? A.—She has retired and is living in Philadelphia. Q.—Will any Theatre readers exchange programs with me? Faithful Reader. Q.—What are Edwin Arden's plans? A.—His plans for next season are not settled. After his present engagement in this city he retires to his country home. Q.—What was Drina de Wolfe's maiden name in full? A.—Drina Waters. Q.—Is there another sister, not on the stage, of Maxine Elliott and Ethel Barrymore? A.—No. Q.—When did Mrs. Sothern-Morley leave your close? A.—It closes June 24 at Wheeling, W. Va.

Bess. Q.—Will you kindly give me the addresses of the following: Lotta Mitchell (A.—Lakewood, N. J.); Maggie Mitchell (A.—Long Branch); Arthur Hoops (A.—Player's Club, this city); Mabelle Gilman (A.—Actor's Society, this city); Wm. P. Cadelton (A.—Lamb's city); Mildred Holland (A.—Lost her season April 30, and is now in this city); Nanette Comstock (A.—She is the wife of Frank Burbeck); Wm. Humphreys (A.—Resides in this city, at the Audubon House); H. Reeves Smith (A.—Lamb's Club, this city).

F. I. D., Essex Falls, N. J. Q.—Where can I get a copy of "She Stoops to Conquer," and autograph pictures of the cast of the Samuel French Sons, 24 W. 22d Street. You might address Messrs. Liebler & Co. for the pictures, but we doubt if you will succeed. See our June issue. Q.—When did you have pictures of Eleanor Robson and Kyrie Bellew? A.—Eleanor Robson, January, 1903, and April, 1904; Bellew, April, 1904. Have you published scenes of Maude Adams' production of "L'Arlon"? A.—See our "Players' Gallery." Q.—Have you interviewed Julia Marlowe, E. H. Sothern, Eleanor Robson and Kyrie Bellew? A.—See our issues for December and March, 1903, and June, 1902. Q.—Who is considered the best actor and actress on the American stage? A.—It is a matter of opinion.

A Subscriber, Phila., Pa. Q.—Have you had an interview with Otis Skinner? A.—January, 1904, issue. Q.—Will you publish photos of the Grand Opera stars and give short sketches of them? A.—See our issue for December, 1901. Q.—Will you publish pictures of artists off the stage? A.—We have often done so. See issue for July, 1904. Q.—Is Viola Allen married? A.—No.

M. D. M., Detroit, Mich. Q.—Have you for sale a photograph of Julian D. Eltinge? A.—No. Q.—When is he booked for Detroit again? A.—We do not know. Q.—In what company is Elsie Janis playing? A.—"When We Were Forty-One" at the Wistaria Grove (N. Y.) Roof Garden.

Buffalo, N. Y. Q.—Will you publish an interview with Ethel Barrymore? A.—See November, 1902, issue. Q.—How much are back numbers of THE THEATRE? A.—(1901) \$1.50; (1902) 75 cents; (1903) 50 cents; (1904) 35 cents; (1905) 25 cents.

E. H. Lynn, Mass. Q.—Have you pictures of Sidney Ainsworth and Mary Boland for sale? A.—No.

B. B., Chicago, Ill. Q.—Have you published pictures of Ada Rehan? A.—See February, April, 1904; and July, 1905, issues. Q.—Will you include Ada Rehan in your "Chats with Players?" A.—Perhaps.



A. M. Z., Chicago, Ill.—Q.—Have you published the following pictures: Ethel Barrymore in "Carrots" (A.—November, 1902), in "Cousin Kate" (A.—December, 1903), E. H. Sothern in "If I Were King" (A.—November and December, 1901), Maude Adams in "Quality Street" (November, 1901), in "L'Aiglon" (A.—Player's Gallery and July, 1901), Mrs. Fiske in "Tess" (A.—June, 1903), in "Becky Sharp" (A.—September, 1904).

C. M. B., Washington, D. C.—Q.—Will you publish a picture of Lillian Lawrence and White Whittlesey? A.—See our February, 1903, and November, 1901, issues.

J. H., Cincinnati, O.—Q.—At what date did an international dramatic copyright law between France and the U. S. go into effect? A.—The provisions of an International Copyright Law go into effect under proclamation of the President when he has made a special agreement with another country, or when he is satisfied that such foreign nation permits citizens of the United States of America the benefit of copyright on the same basis as its own citizens. The President's proclamation for various countries have been as follows: Belgium, France, Great Britain, her possessions, and Switzerland, July 1, 1901; Germany, April 15, 1892; Italy, Oct. 30, 1892; Denmark, May 8, 1893; Portugal, June 20, 1893; Spain, July 10, 1895; Mexico, Feb. 27, 1896; Chili, May 25, 1896; Costa Rica, Oct. 19, 1899; Netherlands and possessions, Nov. 20, 1899; Cuba, Nov. 17, 1903.

L. C. M.—Q.—Will you publish a picture of Frank Gheen? A.—Perhaps. Q.—How can I get a photograph of him? A.—Write to Charles L. Ritzmann, 1169 Broadway, this city.

Calvin, Chicago, Ill.—Q.—When did you publish the following pictures: Richard Mansfield in "Old Heidelberg" (A.—Not yet), E. H. Sothern in "The Proud Prince" (A.—November, 1903), Maude Adams in "The Pretty Sister of Jose" (A.—January, 1904).

R. B. M., Sacramento, Cal.—Q.—Will you publish a picture of Chauncey Olcott and scenes from "A Romance of Athlone"? A.—We have published several pictures of Chauncey Olcott.

Chicago, Ill.—Q.—Is Guy Bates Post the leading man in "The Heir to the Hoorah"? A.—Yes. Q.—Have you published pictures of him? A.—See March, 1904, issue. Q.—What did Dustin Farnum play besides "The Virginian"? A.—See answer to J. H. Q.—Where can I obtain photographs of Dustin Farnum and his wife? A.—Pictures of Dustin Farnum can be obtained at this office.

Jonathan, Chicago, Ill.—Q.—When was the first number of THE THEATRE published? A.—May, 1901. Q.—Can I secure all the back numbers? A.—Yes. See answer to Buffalo, N. Y.

M. I. M., Germantown, Pa.—Q.—Will you publish a picture (in colors) of Ethel Barrymore as Sunday? A.—Perhaps.

A. K. M., New Haven, Ct.—Q.—What is Maude Adams' summer address? A.—Lake Ronkonkoma, Long Island. She goes to London this summer.

Constant Reader, New Orleans, La.—Q.—Will you publish a picture of Amelia Bingham and Doris Keene? A.—See our April and May issues.

E. L. H., St. Paul, Minn.—Q.—Where can I obtain a steel etching of the picture of Robert Mantell as Hamlet, which appeared in your January issue? A.—We doubt whether it is to be had. Q.—From whom can I purchase a steel etching of Booth as Hamlet and Barret as Cassius? A.—Write to Anderson Auction Co., 5 West 29th St.

J. E. T., Salt Lake City, Utah.—Q.—What are the prices of your photographs of leading American actresses? A.—35 cents apiece.

D. B., Omaha, Neb.—Q.—Can original pictures of actresses or actors be bought from Sarony, Byron and Falk? A.—Yes.

I. A., New Orleans, La.—Q.—Will you have a picture of Amelia Bingham (frontispiece), and also a picture of Doris Keene in "The Other Girl"? A.—See answer to "Constant Reader."

B., New York.—Q.—In what plays has William Courtenay appeared? A.—He was last in "Tribby" prior to that of Mrs. Leffingwell's Boots" and "Iris." He is now managing a stock company in Albany, N. Y. Q.—When have you had scenes from "Arizona" and "Iris"? A.—"Iris," November, 1902. Q.—Is William Courtenay still engaged to Cecilia Loftus? A.—To our knowledge, he never was.

A Reader.—Q.—Does Edwin Arden own a house in 20th Street? A.—He resides in 20th Street when in this city. The house belongs to his wife. Q.—Why has he left Proctor's to go into vaudeville? A.—He left Proctor's for two reasons: first, the number of weeks he was originally engaged for had expired; secondly, he found the work twice a day, too much for him. Q.—Did Henry Woodruff play in "The Climbers"? A.—No. Q.—Is he married? A.—No. Q.—Were either of these men in Augustin Daly's Stock Co.? A.—No.

Constant Reader, Brooklyn.—Q.—In what English or American magazine can one get English theatrical news? A.—The London Era has more theatrical news than any other newspaper published in England. Q.—What is Marie Tempest's name? A.—Mrs. Gordon Lennox. Q.—Will she come back to New York next winter? A.—Yes, in a new play, probably by Mrs. Robert Osborne and Haddon Chambers.

Providence Admirer.—Q.—Is Eleanor Robson the wife of Geo. Tyler? A.—Not to our knowledge. Q.—Who is Frank Mills, her leading man? A.—He is an American. He was one season the Spy in "Held by the Enemy" under Chas. Frohman's management. He then went to San Francisco. Returned to New York as leading man in "Men and Women." He was next the Jack Absolute in "The Rivals," next he appeared in "Poor Girls in New York"; then "Sowing the Wind," etc., with Mrs. Fiske in "Marie Deloche," "Divorçons," "A Doll's House," "The Light of St. Agnes." He was then for two years a member of the Lyceum Theatre this city. Then with Annie Russell and "Heart of Maryland." He then went to England and appeared with Mrs. Patrick Campbell, Forbes Robertson and "Merely Mary Ann." Can not say what he will do next season.

J. B. H., Cincinnati, O.—Q.—Is W. T. Price, who is connected with the Fiskes, the author of "The Technique of the Drama"? A.—Yes. Q.—Can you recommend any good books to be used as text-books for an inexperienced playwright? A.—The book you mention is the best. Study also all the best plays.

C. M., Chicago, Ill.—Q.—When does Miss Grace Real's, in Proctor's 58th St. Theatre, contract expire? A.—She is engaged there for the summer season only.

A Subscriber, Springfield, Ill.—Q.—What is the address of the Clipper and the Dramatic Mirror? A.—47 West 28th St. and 121 West 42d St., this city, respectively. Q.—In what are Gertrude Quinlan and Lola LaFollette playing? A.—Gertrude Quinlan was last seen in "The College Widow."

# Hydrozone

will instantly allay the irritation and subdue the inflammation caused by  
**Sunburn, Poison Oak, Prickly Heat, Water Blisters, Nettle Rash, Sea Nettles, Red Bugs, Mosquitoes, Sand Flies, Deer Flies, etc.**

A prominent American physician states: "We have in **HYDROZONE** an exceptionally successful remedy for the relief of Rhus (Poison Ivy) poisoning; a single application being sufficient to convince the most skeptical. It should be applied freely, at intervals of two to four hours. Usually in less than twenty-four hours the inflammation will be fully under control."

Preparations bearing similar names are concoctions containing only water, oil of vitriol, sulphurous acid and inert impurities. Nascent Oxygen (near to the condition of Ozone) is the only healing agent contained in **HYDROZONE**.

The label of every bottle bears my signature:  
Sold by all leading druggists.

**A FREE TRIAL BOTTLE**  
should prove to the most skeptical the healing properties of **Hydrozone**.

Mail coupon, naming your druggist, to  
**CHARLES MARCHAND, 57 Prince Street, New York City.**  
Requests unaccompanied by coupon will be ignored.  
Only one free trial bottle to each family.

*Charles Marchand*  
Chemist and Graduate of the  
"Ecole Centrale des Arts et  
Manufactures de Paris,  
France."

Coupon  
good only  
until  
August 5, '05.  
Write Legibly.  
Name.....  
St. ....  
City..... State.....  
Druggist.....

## The Equitable

Life Assurance Society of the United States

120 BROADWAY, NEW YORK

HENRY B. HYDE, Founder

JAMES W. ALEXANDER  
President



JAMES H. HYDE  
Vice-President

### First—

**FIRST** in Amount Paid in Dividends to Policyholders  
**FIRST** in Its Payments to Beneficiaries  
**FIRST** in Financial Strength—Surplus over \$80,000,000

For many years the Equitable has paid a larger amount in dividends than any other company.

DIVIDENDS PAID		
In 1900	.	\$3,481,641.00
In 1901	.	\$3,742,520.00
In 1902	.	\$4,477,924.00
In 1903	.	\$5,682,296.00
In 1904	.	\$6,001,903.00

The Equitable pays its policies more promptly than any other company—usually within twenty-four hours after proof of death.

**DEATH CLAIMS PAID IN THE UNITED STATES AND CANADA**

In 1900	.	96% within one day
In 1901	.	96% within one day
In 1902	.	98% within one day
In 1903	.	95% within one day
In 1904	.	96% within one day

The Equitable is the strongest life insurance company in the world, both in amount of surplus and in ratio of assets to liabilities.

Special opportunities for men of character to act as representatives.  
Write to Gage E. Tarbell, 2d Vice-President.





**For the Connoisseur**  
**PALL MALL**  
 LONDON CIGARETTES CORK TIPPED  
 are also made with PLAIN ENGLISH ENDS  
 Both of the Original high class blend  
 of Oriental Tobaccos as furnished to  
 the Courts of Europe  
 Price - A Shilling in London - A Quarter in New York

## VAN HORN & SON

Established 1852

Theatrical Costumers and Outfitters

34 EAST 20th STREET NEW YORK 121 NORTH 9th STREET PHILADELPHIA

## MILLER

THEATRICAL COSTUMIER

136 North 7th Street - Philadelphia



# Lake Hopatcong and THE SUSSEX HILLS

**Lackawanna  
Railroad**

In the highlands of New Jersey, 1,200 feet above sea level; cool, dry and invigorating. A region, 90 minutes from New York, where you can enjoy your summer outing at moderate cost; sailing, fishing, camping, outdoor sports.

"Mountain and Lake Resorts," a handsomely illustrated book of 128 pages, will give complete information about hotels and boarding places, their rates and location, together with more than 175 pictures. The book also contains a fascinating love story, "A Paper Proposal." Sent on receipt of 10 cents in stamps. Address T. W. LEE, General Passenger Agent, Lackawanna Railroad, New York City.

## Letters to the Editor

Our readers are invited to send in, for publication in this department, letters on any theatrical topic likely to be of general interest. Communications should be written on one side of the paper only and not exceed 500 words.

### As to Stage Duels

INDIANAPOLIS, June 10, 1905.

To the Editor of THE THEATRE MAGAZINE:

In commenting recently upon the Sothern-Marlowe production of "Romeo and Juliet," you spoke of Mr. Sothern's method of separating Mercutio and Tybalt by "shooing" them apart with his cloak, as being "new business." This "business" did not originate with Mr. Sothern. Kyrle Bellew used exactly the same "business" when he toured the country with the all-star revival of "Romeo and Juliet" in the spring of 1903. It struck me at the time that this method was not only inartistic but dangerous to Mercutio, since Tybalt is supposed to deliver the fatal thrust at the same time. Throwing the cloak before his eyes might cause his aim to be more deadly than intended.

In fact, on the night I witnessed the performance, Eben Plympton, who was playing Mercutio, was wounded in the right hand by John E. Kellard, who played Tybalt. As the wounded Mercutio was assisted off the stage by Benvolio, and was speaking his last lines, I noticed him look at his right hand, and shake it slightly. Not until the next day did the audience learn that Kellard's sword had accidentally given him a painful, though not serious, wound and that he was shaking the blood off on the stage, lest it might stain his rich costume.

In the same theatre (English's Opera House, Indianapolis) I once saw Kyrle Bellew exhibit commendable presence of mind. He was on a spring tour with Mary Mannering in "The Lady of Lyons." Claude Melnotte, in his duel with Damas, disarms the latter, but picks up his sword and restores it to him, suggesting that they go on with the duel. On this occasion, Bellew was a trifle too vigorous, for he wrenched the foil from the hand of Damas (Maclyn Arbuckle) with such force that it flew to the footlights—a distance of fifteen feet or more—and bounded over into the orchestra, striking the trombone player on the head. One quick, half-amused glance after the sword was the only sign Bellew gave of having noticed the accident. There was not a moment's hesitation. He laid the hilt of his own sword across his arm in the approved manner and offered it to Damas, at the same time gracefully and skilfully changing his lines so as to intimate vaguely that he would "procure another weapon," and they might continue the combat. Many in the audience who were not familiar with the play did not know that the loss of the sword had caused any discomfort to the actors.

A. F. H.

### Managers as Critics

NEW YORK, May 9, 1905.

To the Editor of THE THEATRE MAGAZINE:

As an aspiring dramatist, who has yet to experience rejection at the hands of our theatrical managers, simply because his plays have not been offered to any of them, I want to thank Mr. Edward Fales Coward for the decided note of encouragement in his article in the May issue of your magazine. Truly, we cannot blame the managers. It is "business" not to buy a failure. But we could wish that those elected to pass on the merits of a play had what might be termed "intuitive dramatic perception." In this, judging from your article, they have been lamentably lacking. Business judgment is good. But every man should be qualified for his business. Letting good things go by is bad business. The only deduction left to us, then, is that the wrong men hold the reins of the dramatic stage coach. The horses are all right—the driver doesn't understand horses. I think dramatists can expect more at the hands of capable actors and actresses who have influence with managers.

As for the successes that have passed by managers—most of them are not plays, but "novelties," and as "novelties" they will not survive our days—perhaps not a season.

LAWRENCE FREDERIC DEUTZMAN.

### Count Tilly's Skull

NEW YORK, May 31, 1905.

To the Editor of THE THEATRE MAGAZINE:

Speaking of Macbeth's castle, I admit the heterophemy of "Odessa" for "Prague." The



Russian war news must have got on to my scribal nerves.

I hunted up Count Tilly's tomb in the ancient church at Ingolstadt-on-the-Danube myself. Nobody, not even the old Kirchner, had ever heard of him. Ingolstadt is a fine old relic, by the way. If you stop at the Hof the zimmer-madchen shows you to your chamber, takes away the candle and locks you in for the night. And in the old museum in Prague there certainly is—or was when I was there, a skull—said to have belonged to Count Tilly.

HAROLD MCCHESENEY.

### Justice to the Press Agent

[From the Republican, Denver, Colo.]

An anonymous writer in THE THEATRE MAGAZINE has apparently solved the vexed question of the whyness of some of our stage folk who are admittedly poor at acting, but who have managed to achieve large reputations.

The writer says the press agent is at the bottom of it all. The press agent has made more stars than all the schools of acting or all the playwrights in the country. An agent gets up a clever story which appears in the newspapers and causes talk about an actor or actress, and behold!—the reputation of the player is made. Here is the press agent's list of the best stories that have made the reputations of certain stage folk in recent years:

The Milk Bath; The Infatuation of a King; The Fortune Won at the Races; The Divorce (all sorts and conditions); The Wearing of the Hair in Such a Manner as to Raise the Question of Whether a Music Hall Performer had Ears; The Suit Against a Merchant Who Had Exhibited in His Window Hosiery Named After a Production; The Society Recruit; The Theft of Diamonds; The Hair Breadth Escape From Death; The Fortune Won in Wall Street; The Relative of Royalty; The Suit of a Chorus Girl Against a Manager Alleged to Have Discharged Her for Alleged Lack of Beauty; The Strewing of a Street With Tan Bark Because a Certain Actress Was Too Nervous to Hear Street Noises, and a thousand and one other devices.

But the unfortunate part of it all is that the actors are never willing to give any credit to the inventive geniuses who make fame for them. They puff and preen and swagger about, as if they had won all their success instead of owing it to a hard-working and over-modest young man who has to sit up nights thinking of tales by which he can trap wary editors into giving his "star" a column.

Manifestly, the case is one for investigation. Instead of pothering about in beef trust and oil trust investigations, the president should set young Mr. Garfield at work investigating the infamous actors' trust that keeps down the deserving press agent. Affairs should be so regulated that, when a first-night audience howls for a star, the actor should appear, leading his press agent by the hand. The actor should then speak something as follows:

"Ladies and gentlemen—thank you kindly, but I cannot accept your plaudits. Lavish them instead upon this young man—my press agent. It was this genius who invented the wonderful story about my snatching a child from the path of a runaway automobile; it was he who gave to the press that wonderful story about my daily bath in genuine Vermont maple syrup; and it was he who delighted you with those picturesque narratives of my rescue of the Czar of Russia from a Nihilist's bomb, my overthrow of a Japanese jiu-jitsu expert, and numerous other stories which have swelled my box office receipts."

Manifestly, it is time to do justice to the press agent. Without him and the stage carpenter, where would the American stage be to-day?

### Toilet Powder

There is no toilet article in the selection of which greater care should be used than a toilet powder.

In these days of imitation and substitution there is so much of inferior goods on the market that it is necessary to be continually on one's guard. Highly-scented toilet powders are so frequent as to be a continual source of danger. Such inferior products will often do a permanent injury to a delicate skin. It is far wiser never to take chances with an unknown article. Be sure, rather, to insist upon a trade-marked product of recognized merit. With toilet powder, as with most other lines of goods, it is safer to trust an old-established house with years of experience and a reputation for making only the best. Mennen's Toilet Powder is a trade-marked article, which has for years been recognized by physicians as the best preparation made. The absolute purity of its ingredients and the exercise of the greatest care and skill in its manufacture, have given the product of the Mennen Co. a quality of uniform excellence. That is why your physician recommends it.

For your protection, Mennen's face (the trade-mark of the Mennen Co.) is on the cover of every box of the genuine.

All first-class dealers carry Mennen's Toilet Powder, and will supply it if you insist. It is supplied by the Government for both Army and Navy.

The fact that over 11,000,000 boxes were sold during 1904 is evidence of the continuing public approval of Mennen's. \*\*\*

## Acher, Merrill & Condit Company Grocers



(Trade Mark)

### DELICACIES

Canned, Bottled,  
Boxed,  
Preserved, Dried,  
Packed to Perfection

### LUXURIES

Wines, Spirits,  
and  
Choicest Cigars,  
Fine Toilet Articles

## To Tourists and Yachtsmen

Ashore or afloat—for larder, locker, or steamer trunk—the best of everything—secure against climatic changes or breakage.

"You may live without friends, you may live without books, and now—with a can-opener—live without cooks."

Let us start you right, and you can eat, drink (smoke), and be merry with the best the world affords. Ask for our handsome FREE catalog.

### THE FOLLOWING ITEMS WILL INTEREST YOU

#### FRUITS

Canned, Fresh, Preserved, Brandied and Sweet Pickled.

#### VEGETABLES

American, French, in Cans and Glass.

#### FISH

Lobsters, Salmon, Genuine Russian Caviar, Sardines, Bombay Duck, Digby Chicks, etc.

#### MEATS

Whole Boned Chicken, Ox Tongue, Boned Chicken and Turkey, Potted Meats, Game Pies, Pate de fois Gras, etc.

#### SOUPS

Condensed and Liquid.

#### OLIVES

Queen, Manzanilla, Cocktail, Capimcel.

#### PICKLES

American, Imported, Sweet and Sour.

#### CATSUP

Tomato, Cocktail, Walnut, Mushroom, etc.

#### SAUCES

Chili, Chutney, Anchovy, etc.

#### JELLIES & JAMS

Finest quality.

#### CHEESE

Camembert in Cans, Roquefort, Gargonzola, Menaut, etc.

#### HAMS

Virginia, Westphalia, Yorkshire, etc.

#### BACON

Irish, English, etc.

#### TEA

Amcehat, Victoria, His Majesty, etc.

#### COFFEE

Café de Luxe, Mauna, etc.

#### CHOCOLATE & COCOA

#### CONFECTIONS

Packed expressly to order in sealed tins.

### Our Messengers Will Meet Steamer or Train Going Anywhere

Telephone Connection with all stores—prompt and accurate deliveries.

Special attention is given to mail orders—Goods delivered freight prepaid within 100 miles of any of our stores.

Address Mail Order Department, 135, 139 W. 42d Street, New York.

STORES IN NEW YORK, Fifth Avenue, Corner 42d St.

Chambers St., W. B'way & Warren St., 102d St. & B'way | 76th St. & Columbus Ave.  
57th St. and Sixth Avenue | 135-139 W. 42d St. | 125th St. & Seventh Ave.

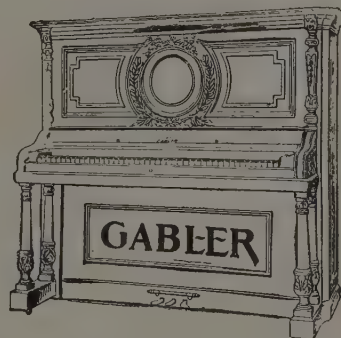
BROOKLYN STORE: 1215-1219 Fulton Street

BRANCHES: Baltimore, Md., Newport, R. I., Montclair, N. J., Morristown, N. J., Long Branch, N. J., Asbury Park, N. J., Yonkers, N. Y., Flushing, N. Y., Mt. Vernon, N. Y., Greenwich, Conn., Stamford, Conn.

## The Tone That Lasts

The "Gabler tone" has been famous among piano users for more than fifty years. It gives the rare and delightful combination of *sweetness with power*; a pure, silvery, singing tone under the light touch—a rich, full resonance in fortissimo passages. But this is not all. The tone of

# GABLER PIANOS



when new, is their tone year after year—except that it gains in quality with use. Age cannot make it weak or "tinny," the hardest use does not affect its richness or depth.

This is because of *Gabler construction* and *Gabler workmanship*—the first the most scientific, the latter the most conscientious, ever put into a piano.

Send for particulars of

### The Gabler Plan of Purchase

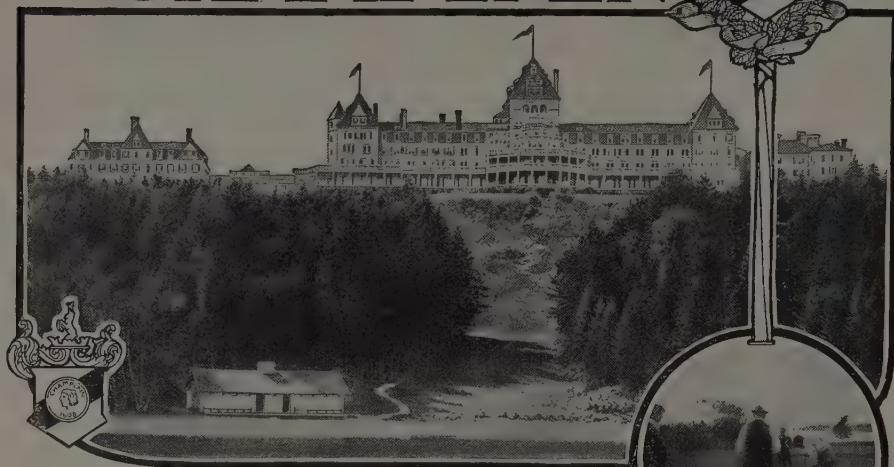
—an easy way to get the best piano built.

ERNEST GABLER & BRO., 406 East 107th Street, New York City

(AGENTS EVERYWHERE)



# HOTEL CHAMPLAIN



**THE HOTEL CHAMPLAIN** offers its guests the pure, bracing, pine-laden air of the Adirondacks, superb views from its commanding location on the shore of Lake Champlain, and ideal conditions of service and social environment. The healthy outdoor life has made it a favorite social center for the younger set.

**GOLF**—An 18-hole course—with one exception the oldest in America—kept in championship form. Professional in charge.

**BEST TURF TENNIS COURTS** in New York State. Splendid roads for automobiling and coaching. Fully equipped boat, living and bathing houses and sandy beach.

**HOTEL CHAMPLAIN** is located on the main line of the Delaware & Hudson R.R., three miles from Plattsburgh, N. Y., and is reached in through Pullmans.

Descriptive booklet sent on application. Address  
E. L. BROWN, Manager (until July 1st), 234 Fifth Avenue, New York  
After that date, HOTEL CHAMPLAIN, Clinton Co., N. Y.

## Our Letter Box

509 Wilson Building,  
DALLAS, TEXAS.

Allow me to congratulate you upon the May, 1905, number of THE THEATRE MAGAZINE. Its artistic appearance and the good things between the covers make it a "thing of beauty and joy forever." It would be impossible to say too much in praise of your magazine. DANIEL G. FISHER.

400 W. Lawrence Ave.,  
SPRINGFIELD, ILL.

Your impartial criticism and unsparing efforts to keep THE THEATRE MAGAZINE up to the high plane of its original standard make it a work of unequalled value to all who are interested either as theatre-goers or as professional actors in current stage topics.

A true friend of THE THEATRE MAGAZINE,  
WM. D. CHENERY.

4 Pickett St.,  
BEVERLY, MASS., June 7, 1905.

The bound volume of THE THEATRE MAGAZINE for 1904 was received on the 4th inst. We are all well pleased with it and it is worthy of a place in any library. We shall enjoy many pleasant moments in referring to its pages for plays and their players. A. F. HASKELL.

NEW YORK CITY, June 14, 1905.

The portrait of Miss Robson on the cover of THE THEATRE is one of your most successful attempts at portraiture. It has the merit of being extremely like her, and will therefore be sure to be cherished by a good many persons. A. E. LANCASTER.

### At Proctor's

The Proctor Stock Company at the Fifth Avenue Theatre continues to do excellent work. A recent production was Henry Hamilton's four act drama entitled "Love's Young Dream." This piece was originally acted with considerable success at Wallack's Theatre under the title of "Harvest." At the Fifth Avenue we had the advantage of new and appropriate scenery, and the piece was capably acted by Katherine Grey, Frank Gillmore, Wallace Erskine, Helen Tracy, Harold Hartsell, Edmund Lyons and Grayce Scott.

At Proctor's Fifty-eighth Street Theatre, was seen a production of the powerful domestic drama, "Dora Thorne." This play is an adaptation of Bertha H. Clay's famous love story, of which millions of copies have been sold in all languages. Strangely enough, this novel has never before been dramatized, this being its first performance at any theatre. Miss Grace Reals was seen to advantage as the heroine and wore some beautiful gowns, while Mr. James Durkin, as the hero, added to his admirers by his magnetic personality. The cast included Miss Agnes Scott, Mr. Chas. Arthur, Mr. Wm. Norton, Mr. Robert Rogers, Miss Louise Mackintosh, Mr. George Howell and all the other favorites.

The Sunday concerts at Mr. Proctor's New York Theatres will run as usual throughout the Summer with the best All Star Vaudeville features.

At the Twenty-third Street House were seen Dockstader's Tabloid Minstrels which is a condensed version of Dockstader's original minstrel show; Al. Shean and Chas. Warren in their comedy skit, which is a travesty on "Quo Vadis"; Chas. Guyer and Nellie O'Neill in a singing, dancing and acrobatic act; Billy Van, the well-known minstrel man, in a new and unique "turn"; Powell's Marionettes; Chas. Bradshaw and Co., in their comedy sketch, "Fix in a Fix;" Trans-Atlantic Four, America's leading quartette; Ellis-Nowlin Trio, acrobats, and a very interesting set of motion pictures.

### At the West End Theatre

Eugenie Blair recently filled a three weeks' engagement in repertoire at the West End Theatre presenting "Sapho," "Camille," and the "Second Mrs. Tanqueray." As Daudet's heroine, the actress was seen to advantage, but her performance of Mrs. Tanqueray fell short of expectations. Her supporting company was by no means up to the standard, and showed a lack of proper rehearsals, particularly on the opening night, many of the company not knowing their lines and carrying themselves on the stage like novices.

### BUFFALO, CLEVELAND AND CHICAGO

are linked together in wonderful union by the great bands of steel which form the highway of the Lake Shore & Michigan Southern Railway. Few factors in commercial unity are more potent than the operations of a great trunk line run upon the broad basis of progressiveness. This has been especially true of the Lake Shore & Michigan Southern Railway and is appreciated by the traveling public of these three great centers.



## HOW IS THIS FOR A WARM WEATHER BARGAIN?

French Bone Stick Fan,  
60c

This is Only One of Many. Send  
for Catalog.

CARMELITA

220 Broadway, New York



## The Theatre Everywhere

### ALBANY, N. Y.

(From Our Correspondent.)

ALBANY, N. Y., June 7.—Wall Street may have its stock season all year round, but Albany has to wait till Spring. Along with the hurdy-gurdies and fair graduates comes the Summer stock company. For the past four seasons Wm. Courtenay has been a fixture here and has, with his clever associates, given Albany some fine performances. The advent of this company is the signal for a packed opening performance, with flowers and speeches. All the old favorites are heartily welcomed back, while the new ones are critically compared with their predecessors. This year Mr. Courtenay has as leading woman Miss Grace Heyer, whose picture appeared in the June THEATRE. Miss Louise Drew, a favorite of other seasons, Miss Mabel Dixey, Louis Payne, Morgan Coman, Walter Walker and others complete this strong company. "A Fool and His Money," "Charley's Aunt," "The Professor's Love Story" and "The Altar of Friendship" have been given thus far, and the company seems to retain its strong popularity. F. F. Proctor at his local theatre has given us the best Summer company which has yet borne his name. With Ernest Hastings for leading man, William Lewers for juvenile, Herbert Ayling for characters, and the clever Allison Skipworth for leading woman, nothing should be lacking to continue the success which started with "Dorothy Vernon" and "The Henrietta."

M. Reis has leased the "Empire," long a white elephant on its manager's hands. Mr. Reis brings a fine reputation from Troy and other cities where he manages theatres, and will fill the stage with good attractions.

### BALTIMORE, MD.

(From Our Correspondent.)

BALTIMORE, Md., June 15.—The popular season of Spring Opera was closed at the Academy of Music Saturday night by Grace Cameron and her company in the "French Maid." The performance was turned into a tribute to Maida Snyder, the charming young Baltimore actress who made her debut as a star several weeks ago at the same theatre. Miss Snyder occupied one of the balcony boxes, and during the first act threw a bouquet of roses for Miss Cameron. In the second act, after her "Dolly Dimples" song had been encored several times, Miss Cameron stepped up to the footlights and said that, as a tribute to her friend, Miss Snyder, she would sing "My Little Maid," which is dedicated to the young Baltimore star by the authors. As she did the chorus formed a pretty ensemble, each carrying a picture of Miss Snyder. During the encore that followed a magnificent bouquet of American beauty roses, tied with long streamers of red ribbon, and given by a number of Johns Hopkins University students who occupied the other boxes, was brought on the stage. One ribbon was weighted and thrown up to Miss Snyder, who pulled the flowers up amid a storm of applause. Miss Snyder will be featured in Klaw & Erlanger's production of the "White Cat" at the New Amsterdam Theatre, the coming season.

KENNETH M. WISONG.

### CINCINNATI, OHIO.

(From Our Correspondent.)

CINCINNATI, OHIO, June 8.—Cincinnati theatres have all closed for the summer after a most satisfactory season. Manager Havlin of the Grand, secured some of the best attractions this year, and in consequence Cincinnati, which has long been known as a poor theatre city, has repaired its reputation. The Summer attractions are now in full blast, and the various parks are drawing the crowds away from the city. The Cincinnati Zoological Gardens opened the season with a two weeks' engagement of Creature's Italian Band. Ellery's Band, with Signor Furrullo, conductor, is being favorably received. Weber's Band, with Mrs. Blanch Mehaffy, soloist, was at Chester Park for a two weeks' engagement. The Chester Park Opera Co. open their season on June 18 with "The Belle of New York." J. B. HALL.

### CLINTON, IOWA.

(From Our Correspondent.)

CLINTON, IOWA, June 8.—Manager Charles E. Dixon, of the Clinton theatre, is meeting with splendid success in New York booking attractions for Clinton for next season. Last week Mr. Dixon closed a contract with the manager of the Richard Mansfield company for a date, and Monday he booked "The Heir to the Hoorah." LILLIAN HULETT.

### COLORADO SPRINGS, COLO.

(From Our Correspondent.)

COLORADO SPRINGS, COLO., June 1.—Some excellent companies have been playing in Colorado Springs. We have had Chauncey Olcott, Nat Goodwin, Dustin Farnum and other favorites. Many old-time cowboys were present to see "The Virginian," and Mr. Farnum has already established himself as a warm local favorite. Mr. Goodwin is also very popular here, and was well liked in "An American Citizen." HOMER B. SNYDER.

### DENVER, COLO.

(From Our Correspondent.)

DENVER, COLO., June 10.—This week ends the season. E. H. Sothern and Julia Marlowe are testing the capacity of the Broadway, while Mrs. Fiske in "Leah Kleschna" is at Elitch's Gardens. The month opened at the Broadway with "The Other Girl"; Nat Goodwin followed in the "Usurper" and revivals of "A Gilded Fool" and "An American Citizen." John Drew was here the week of May 11th, in the "Duke of Killcrankie" at the Tabor Grand. Chauncey Olcott in the "Romance of Athlone" and Florence Roberts in "Zaza," "Tess" and "Marta of the Lowlands" have filled the time. Margaret Anglin was here the first week in June. R. J. LEACH.

### EVANSVILLE, IND.

(From Our Correspondent.)

EVANSVILLE, Ind., June 10.—The parks are now in full swing, and as a result of the increasing hot weather, business is very good. All the attractions at Cook's Park continue to be well patronized. The Pony track is daily delighting the little folks. The Giant Circle Swing has proved a hit, and is very popular, as is also



## Segar Company

"A woman is only a woman,"  
says Rudyard Kipling, "but—

### A GOOD SEGAR IS A SMOKE!"

Few ladies object to a really good segar. THE WALDORF-ASTORIA SEGARS find favor in the most exclusive clubs, and best society. Manufactured of selected leaf by experts, and ripened in our immense Humidors.

We recommend the products of

### THE PARTAGAS FACTORY.

A set of Segar Bands mailed FREE on application. Address The Waldorf-Astoria Segar Co., Dept. F., 1 West 42d Street, N. Y.

### Main Office and Humidors Waldorf-Astoria Hotel

68 WILLIAM ST. COR. CEDAR ST. 487 BROADWAY COR. BROOME ST.  
273 BROADWAY COR. CHAMBERS ST. 643 BROADWAY COR. BLEECKER ST.  
UNION SQUARE STORE, BROADWAY, S.W. COR. 14th STREET.



## Seven Sutherland Sisters Hair Grower and Scalp Cleaner

are the standard hair preparations. The hair grower possesses wonderful vitalizing powers. It will grow hair wherever life exists at the roots. The scalp cleaner makes a delightful shampoo. It completely eradicates all dandruff and scale. Try them—you will not be disappointed.

Sold by dealers everywhere.

One should  
always  
remember

"It's the Hair—not the Hat  
That makes a woman attractive"

## THE ARENA MAGAZINE

Edited by B. O. FLOWER

EVERY person interested in dramatic progress should read the series of articles now being published in this magazine, dealing with the great present-day dramatists and their work, written by Archibald Henderson, Ph.D. Those that have already appeared are as follows: "Arnold Daly and Bernard Shaw: A Bit of Dramatic History," illustrated, (Nov. 1904); "Henrik Ibsen and Social Progress," (Jan. 1905); "Gerhart Hauptmann: Social Idealist," (Mar. 1905); "Stephen Phillips: Poet and Dramatist," (May 1905).

Besides giving the best thoughts on The Drama, THE ARENA also discusses the great questions of the day in the domains of Ethics, Education, Religion, Philosophy, Literature, Science, Art, Economics and Politics. Its papers are prepared by the leading thinkers throughout the world.

Altogether this magazine is one of the largest and handsomest original reviews of opinion in the English speaking world.

Don't fail to buy this magazine from your newsdealer. If he doesn't sell it now, get him to order a copy for you regularly.

25 cents a copy

Subscriptions, \$2.50 net a year  
(Foreign subscriptions, \$3.00 a year)

ALBERT BRANDT, Publisher  
TRENTON, N. J. AND BOSTON, MASS.



## McInnerney's Theatrical Cold Cream

There are many Cold Cream Preparations on the market today. Some are GOOD—others are BETTER—but McInnerney's is BEST.

The ingredients of McInnerney's Cold Cream are pure and harmless, and when you once use this preparation you will want no other.

Other good qualities in its favor are its delicate perfume, smooth whiteness and cooling properties. And it does not cost as much as many of the far inferior preparations.

59c Lb.

FOR SALE ONLY AT

NO CONNECTION WITH ANY OTHER STORE  
THE BIG STORE CITY IN ITSELF  
**SIEGEL COOPER & CO.**  
SIXTH AVE. NEW YORK 10719-573



**KEY-ROE**  
A smooth white powder, kills the odor from perspiration. Relieves chafing, prickly heat and destroys the odor from perspiring feet. Every box positively guaranteed. Sold in white boxes, with our trade mark on the top, at druggists or sent post-paid—25c. a box. Sample and booklet sent for your druggist's name.  
**KEY-ROE POWDER CO.**  
Dept. T Winston-Salem, N. C.

## BEAUTY HINTS.

### All Women aspire to "Lily White Hands."

The daily use of Crème Simon, in the right way, will insure the softest and whitest of hands.

Upon retiring thoroughly cleanse the hands with Crème Simon Soap and lukewarm water, removing any stains with a little lemon juice or, better still, thrust the finger into a half-lemon for a few minutes, which will remove any discolorations about the nails.

Apply Crème Simon generously, rubbing it well into the skin until thoroughly absorbed.

The result, next morning, will satisfy the most ambitious.

A liberal sample can be secured for 10 cents from

MR. GEORGE L. WALLAU, 2 Stone St., NEW YORK

**THE THEATRE MAGAZINE course of acting.**  
Send for illustrated prospectus, MEYER BROS. & CO., 26 West 33rd Street, New York City.



**CLEMENT** Ladies' Hairdresser  
26 W. 33rd St., New York  
ORIGINATOR AND ONLY MAKER OF THE  
**INNOVATION COIFFURE**

An adjustable front piece so scientifically made that it is impossible for any one to detect. Extremely light in weight. Made of natural loose, wavy hair and will cover almost three-quarters of the head. Indispensable for summer. Examination invited.

Send for illustrated booklet

Marcel Waving, Shampooing, Facial Massage, etc.  
Private rooms for each patron.

### HAIR COLORING.

My Mixture Vegetale will restore gray or bleached hair to any desired color, always producing beautiful and natural shades. Guaranteed harmless, easy to apply, does not rub off, no failure possible. I also make a special preparation to permanently color the eyebrows and lashes. Price, \$2.00.

Branch, Hampton Terrace Hotel, Augusta, Ga.

the Figure Eight. The Park Theatre is drawing large audiences at each performance as a consequence of the excellent bill which is being presented with weekly changes. Oak Summit Park has been enjoying immense business. The menagerie is still a drawing card, while the School of Mines and Riding Gallery are proving themselves favorites in the amusement line. The theatre is one of the finest in Indiana and the weekly bills presented here are unsurpassed. ROBERT L. ODELL.

### FRESNO, CAL.

(From Our Correspondent.)

FRESNO, CAL., June 5.—Margaret Anglin, supported by an excellent company, made her second appearance here in the rôle of "Zira" and pleased an enormous audience. Barney Bernard, the wonderful Hebrew impersonator, was here, presenting "The Financier" to a good house. Manager Barton announces an engagement with John Drew. It was hoped that Sothern and Marlowe would be persuaded to come to Fresno, but their bookings would not permit. E. R. VAN BUREN.

### GRAND RAPIDS, MICH.

(From Our Correspondent.)

GRAND RAPIDS, MICH., June 14.—With the coming of E. H. Sothern and Julia Marlowe in "Romeo and Juliet" June 21, Powers' theatre will close for the season. The "Ramona" Vaudeville theatre will continue to play attractions throughout the summer. The Maieistic and the Grand have been closed for several weeks. The hearty support extended to the various artists who participated in the "May Musical Festival" successfully establishes this as a regularly recurring annual event. Richard Carle gave the first performance of his "Mayor of Tokio" at Powers' theatre on June 2d. The richly humorous opera was received with marked enthusiasm. J. FRANK QUINN.

### HAMILTON, CANADA.

(From Our Correspondent.)

HAMILTON, CANADA, June 10.—"Babes in Toyland" proved a worthy successor to the "Wizard." The Grand Opera House closed after this performance. When it is re-opened about August 20th patrons will find it practically a new theatre. It is to be rebuilt entirely. C. W. BEL.

### LOUISVILLE, KY.

(From Our Correspondent.)

LOUISVILLE, KY., June 10.—The theatrical season came to a successful close with the performance of Lillian Russell in "Lady Teazle." Henrietta Crossman in "Mistress Nell" played here for one night to a capacity house. Fontaine Ferry Park has opened, and all the side-shows, loop-the-loops, scenic railways, etc., are in full blast. The main attraction is the large Vaudeville Theatre that the management has put up, and in which they offer all the high-class turns offered at Hopkins, their Winter theatre. The Jockey Club Park has started its regular band concerts with Duss "the millionaire band-leader," and his famous band of fifty. This park is one of the most popular Summer attractions in Louisville, and gets the best patronage in the city. EDWARD EPSTEIN.

### MARSHALLTOWN, IOWA.

(From Our Correspondent.)

MARSHALLTOWN, IOWA, June 13.—The Summer season at the Odeon was inaugurated Monday evening, June 12, when the Henderson Stock Company opened an engagement in repertoire. The Summer season will probably continue until the first of July. Kerkens and Julia Marlowe in Shakespearean drama. The new Thanhouser Stock Co. includes many players well known on the Rialto: Comre Caldera, leading man, Evelyn Vaughn, leading woman, and David M. Hartford, Sheldon Lewis, DeWitt Jennings, Joseph Daley, A. H. Van Buren and Grace Rauworth. They will open the Academy of Music about July 10 for a long run of stock work.

Oscar F. Miller, manager of the Alhambra theatre, and one of the best known theatrical men in the West, died at his home in this city on June 1. Mr. Miller had many friends all over the country who will feel his loss. C. W. HEAFFORD.

### MILWAUKEE, WIS.

(From Our Correspondent.)

MILWAUKEE, WIS., June 10.—Milwaukee has had some excellent companies here during the past month. There was Joe Weber's Stock Company, Richard Mansfield and his company, Richard Carle in "The Mayor of Tokio," a new musical farce, and E. H. Sothern and Julia Marlowe in Shakespearean drama. The new Thanhouser Stock Co. includes many players well known on the Rialto: Comre Caldera, leading man, Evelyn Vaughn, leading woman, and David M. Hartford, Sheldon Lewis, DeWitt Jennings, Joseph Daley, A. H. Van Buren and Grace Rauworth. They will open the Academy of Music about July 10 for a long run of stock work.

Oscar F. Miller, manager of the Alhambra theatre, and one of the best known theatrical men in the West, died at his home in this city on June 1. Mr. Miller had many friends all over the country who will feel his loss. C. W. HEAFFORD.

### MINNEAPOLIS, MINN.

(From Our Correspondent.)

MINNEAPOLIS, MINN., June 10.—At the Auditorium May 17, the Pittsburgh Orchestra, with Mme. Gadske as soloist, pleased a large audience. Mrs. Fiske was seen in "Leah Kleschna" May 18 to 20, and drew splendid houses. At the Metropolitan on May 18, we saw the "Burgomaster" with a poor company and only fair business. The Minnesota Class play 27 written by Arthur Upson, highly esteemed as a poet in University literary circles, was applauded by two large houses. The season at the Metropolitan closed the week of June 11 with Grace Van Studdiford in "The Red Feather" and Sothern and Marlowe in repertoire. At the Bijou, melodrama has been the rule. The Ferris Stock Company since May 20 has been playing at the St. Paul Metropolitan. They re-opened here June 11 with "Francesca da Rimini" in a practically new theatre. J. WILK.

### PITTSBURG, PA.

(From Our Correspondent.)

PITTSBURG, PA., June 10.—The past month marked the closing of all but two of Pittsburgh's theatres. The Summer light opera season at the Nixon began with the W. T. Carleton company in "When Johnnie Comes Marching Home." Thomas W. Ross, who was some years ago a popular member of the local stock company, delighted us in "Checkers." Very interesting, too, was the appearance of James K. Hackett in "The House of Silence." In Vaudeville Pittsburgh has been poorly served. The Rice children in their clever violin performance were thoroughly enjoyed, and the closing week at the

## YOUNG MANS STRAW HATS



Ladies' Department  
536 Fifth Avenue  
New York

Youngmans Straw Hats are distinguished by the same unerring style that marks the Youngmans Derby. Bohemian Splits ..... \$5  
Satin Splits ..... \$5  
Sennets ..... \$3 to \$4  
Rough & Readies ..... \$3  
Panamas, Leghorns, & Soft Mackinaws.

1107 Broadway  
158 Broadway  
536 Fifth Ave.

## ALLEN'S FOOT-EASE

### Shake Into Your Shoes



Allen's Foot-Ease, a powder for the feet. It cures painful, swollen, smarting, nervous feet, and instantly takes the sting out of corns and bunions. It's the greatest comfort discovery of the age. Allen's Foot-Ease makes tight-fitting or new shoes feel easy. It is a certain cure for ingrowing nails, sweating, callous and hot, tired, aching feet. We have over 30,000 testimonials. TRY IT TO-DAY. Sold by all Druggists and Shoe Stores, 25c. Do not accept any substitute. Sent by mail for 25c. in stamps.

### FREE TRIAL PACKAGE

sent by mail.  
MOTHER GRAY'S SWEET POWDER, the best medicine for feverish, sickly Children. Sold by Druggists everywhere.

"In a pinch, use Allen's Foot-Ease."

Trial Package FREE. Address, ALLEN S. OLDMISTED, Le Roy, N. Y.

(Mention this magazine.)

## Mothers! Mothers!! Mothers!!!

### Mrs. Winslow's Soothing Syrup

has been used for over SIXTY YEARS by MILLIONS of MOTHERS for their CHILDREN while TEething, with PERFECT SUCCESS. IT SOOTHES the CHILD, SOFTENS the GUMS, ALLAYS all PAIN; CURES WIND COLIC, and is the best remedy for DIARRHOEA. Sold by Druggists in every part of the world. Be sure and ask for "Mrs. Winslow's Soothing Syrup," and take no other kind. Twenty-five cts. a bottle.

## NATURO

After a 1,000 years of mistakes are you still using the old, high, flat closet, 17 inches high front and rear?

The **NATURO** is 14 inches high in the front and 17½ in the rear.

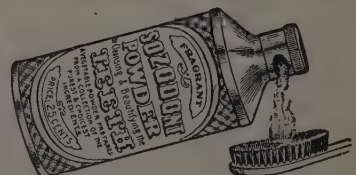
Book 26, mailed free, gives further details. Surely you'll write us for this important book.

The **NATURO** is a Syphon Jet, also, the highest perfection in sanitary earthenware. But send for Book 26.

**THE NATURO CO., Salem, N. J., U. S. A.**

Back numbers of **THE THEATRE MAGAZINE** are to be had at the following prices: 1901, \$1.50; 1902, \$1.00; 1903, \$0.75; 1904, \$0.50. MEYER BROS. & CO., 26 West 33rd St., New York City.

## SOZODONT TOOTH POWDER



positively beneficial, deliciously fragrant, gives perfect satisfaction. Ask your dentist.



# ALICE KAUSER

## PLAYS

Representing Dramatists  
and Managers

Dramatic Rights Secured  
ALL THE BEST PLAYS  
FOR STOCK

1432 Broadway New York City

1884-1905 A school of training for the stage. 21st Year  
**AMERICAN ACADEMY OF DRAMATIC ARTS**  
and Empire Theatre Dramatic School

FRANKLIN H. SARGENT, President.  
"The player who undertakes the real work of the stage, with  
such an equipment as the Academy gives, has the greater  
chance for success. Its advantages are real, and its influence  
is for the betterment of the stage." David Belasco.

For full particulars apply to  
E. P. STEPHENSON, Gen. Manager, Carnegie Hall, New York

CAN THE ART OF PLAYWRITING BE TAUGHT?

## AMERICAN SCHOOL OF PLAYWRITING.

(Fifth Year of Success.)

Conducted by William T. Price, author of "The  
Technique of the Drama."

### TESTIMONIALS.

"Thorough and practical."—New York Dramatic Mirror.  
"The first school of its kind in the world and with a system  
that teaches."—Theatre magazine.

This is NOT an ordinary correspondence school. IT IS THE WORK-  
SHOP OF THE PRACTICAL DRAMATIST. The system of instruction  
by Mail is as effective as in class, for all the exercise work is done in writing  
and corrected. To introduce the system to you, The first fifty-eight exer-  
cises, constituting a course complete in itself, will be furnished you (all at  
one sending) FOR TEN DOLLARS. They are an indispensable supple-  
ment to "The Technique of the Drama," first published thirteen  
years ago, a systematized method of analysis and application of the princi-  
ples, to be found in no book. Send for Prospectus.

W. T. PRICE, DIRECTOR,  
1440 Broadway, New York City.

## ESTABLISHED 1893 STANHOPE-WHEATCROFT Dramatic School

ADELINE S. WHEATCROFT, Director

Two, three, and five months Courses in Drama open May 1st.  
Special Courses in Elocution and Physical Culture open July  
10th. Regular Courses in Drama, Opera, and Elocution open  
Oct. 16th. Send for Prospectus. Address,  
JOHN EMERSON, Manager, 31 West 31st St., New York

Formerly in, now opposite, the Waldorf-Astoria

*Falk*

Photographer

14 and 16 WEST 33d STREET  
NEW YORK CITY

Characteristic Portraiture



## THE ONLY 60 DAY CLOCK

In the World is the Prentiss. It is a phenomenal timekeeper,  
durable and reliable, keeping perfect time throughout its  
long run. The Calendar is entirely automatic in its action.

Also *Frying-Pan, Magic Electric, Tile, Program,  
Synchronised and Watchman's Clocks.*

Send for Catalogue 655

PRENTISS CLOCK IMPROVEMENT CO.  
DEPT. 62, 49 DEY ST., N. Y. CITY

## PLAYS,

Chas. Macdonald, 53 Washington St., Chicago.

Recitations and Readings.

Catalogues Free. All drama-  
tic papers for sale. 11 11 11

**ROMEIKE'S** Press Cutting Bureau will send  
you all newspaper clippings which  
may appear about you, your friends, or any subject on which  
you want to be "up-to-date." Every newspaper and period-  
ical of importance in the United States and Europe is searched.  
Terms, \$5.00 for 100 notices.

HENRY ROMEIKE, Inc., 33 Union Square, New York



## 12 CORN KILLING PLASTERS.

**CORNO** removes corns.

Builds new skin. A heavenly relief.

SEND QUARTER NOW. No cure, money back. Sample 2c. stamp.

**BEST SUPPLY CO.,** Sole Mfrs., Dept. 39. JOLIET, ILLS.

Also Drug and Shoe Stores

Grand brought us dainty Olive May, supported by John  
Albaugh, in a clever sketch. On the afternoon of June  
3d the Avenue Theatre was destroyed by fire. For-  
tunately the house had closed its doors for the Summer.  
This circumstance alone avoided a second Iroquois disas-  
ter for the building, built in 1857, was a veritable fire  
trap.

It is persistently rumored here that Mr. Belasco will  
enter the local field next season, and with Mrs. Fiske,  
Mrs. Carter and David Warfield in prospect, playgoers  
are waiting for confirmation. HOWARD JOHNSTON.

### PORTSMOUTH, O.

(From Our Correspondent.)

PORTSMOUTH, OHIO, June 1.—The Casino at Millbrook  
Park opened June 1 with "When We Were Twenty-  
One." Members of the company are Ella Duncan, Gor-  
don Johnson, and Rena Sheridan. The theatrical season  
closed here with the Howard Dorset Co. The Grand  
Opera season was one of the best we have had since  
the opening of this house. It will re-open August 15  
with Strauss' minstrels. H. A. LORBERG.

### SAVANNAH, GA.

(From Our Correspondent.)

SAVANNAH, GA., June 10.—Savannah's amusement  
seekers now look to the Casino, which opened May 15  
with the Frederic Mortimer Company presenting "At  
Saratoga." This company's visit was enjoyed by its  
audiences. After this came Guy Bros., minstrels, and  
later Allen and Delmain presented "Me and Jack." This  
was a good company which entertained its audiences.

ALLAN LIPSHUTZ.

### SPOKANE, WASH.

(From Our Correspondent.)

SPOKANE, WASH., June 9.—Only one or two attrac-  
tions are booked at the Spokane theatre between now  
and the end of the theatrical year, which has been a  
most successful one. Nat Goodwin appeared on May  
22-23, in "The Usurper" and "A Gilded Fool." "The  
Red Feather" with Grace Van Studdiford in the leading  
role, was presented May 26-27. Chauncey Olcott in "A  
Romance of Athlone" was greeted with a large audience  
on June 8th. J. E. McWHORTER.

### TOLEDO, OHIO.

(From Our Correspondent.)

TOLEDO, OHIO, June 13.—J. J. Rosenthal is in town.  
His talented wife Kathryn Oesterman is going to have  
her little comedy, "The Girl That Looks Like Me," put  
on at the Casino for one week. Charlotte Townsend,  
who is playing stock in Detroit, is also rehearsing for  
this production. Lew Fields closed the Valentine with  
"It Happened in Nordland." It did good business here.  
We have had all the good productions that were on the  
road. "The Sho-Gun" was as good as anything seen  
here. Kyrle Bellew and William Gillette had two of  
the best houses of the year. The Farm and Casino have  
opened, and both are putting on good vaudeville. Otto  
Klives is at the Casino for the Summer. The Farm  
bookings should make this year a most profitable one.

HARRY S. DRAGO.

### WACO, TEXAS.

(From Our Correspondent.)

WACO, TEXAS, June 1.—Our regular theatrical season  
is now closed, but the West End, our Summer theatre,  
is enjoying good patronage. The plans for next season  
are full of promise. The Waco May music festival was  
a great success, special attractions being Miss Margery  
Frye and the Pittsburg Orchestra, conducted by Paur.

L. H. BROWN.

### A Cinematograph Drama in Paris

A few days ago a very curious scene was to be  
observed in a large hall in the outskirts of the city.  
A very realistic representation of a Roman amphitheatre filled the hall. Roman soldiers, crosses,  
and victims were all present in the arena. There  
were no spectators for this elaborate performance,  
the whole thing being arranged as a living picture  
to be perpetuated and spread abroad by the cine-  
matograph. The victim, a real man, was fastened  
to the wooden cross; then the cinematograph  
stopped for a few minutes while a dummy figure  
was put in place of the previous living victim.  
Then real lions were admitted to the arena, who  
proceeded to tear the dummy figure in pieces.  
The observer of the cinematograph show will  
scarcely be able to detect any pause between the  
hanging of the victim in place and his being torn  
to pieces by lions, so that a real Parisian thrill  
will be obtained when this picture is flashed upon  
the screens.—The Tatler.

### "Marlowe" Played by Graduates

Josephine Preston Peabody's play, "Marlowe,"  
which was published in book form about three  
years ago, was played for the first time on  
June 19 and 20 at Radcliffe College, Cambridge.  
Miss Peabody was a student at Radcliffe and this  
first performance of her drama was given in  
celebration of the opening of the Auditorium in  
Elizabeth Cary Agassiz House, the new student's  
house given to Radcliffe by the friends of Mrs.  
Agassiz on her eightieth birthday, Dec. 5, 1902,  
and now just completed. The cast for this per-  
formance of "Marlowe" was composed of Rad-  
cliffe graduates and Harvard graduates and un-  
der graduates. The part of Marlowe was  
played by Prof. George P. Baker, of the Harvard  
English Department, and that of Gabriel Andrew  
by Mr. J. G. Hart. The proceeds will be used  
for the equipment of the Agassiz House.

# SEEING SAVES THE BEGINNER THE LEARNED TIME WHEN FROM LEARNING BEGINNING

VISIBLE WRITING

Under this Cover  
is the  
WILLIAMS  
TYPEWRITER  
WHICH WRITES IN PLAIN SIGHT

DIRECT INKING.

**The New WILLIAMS**  
Is a SINGLE SHIFT-KEY MACHINE.

**AGENTS WANTED** LIBERAL TERMS MADE  
IN UNOCCUPIED TERRITORY.

**THE WILLIAMS TYPEWRITER CO.**

NEW YORK: 317 Broadway      FACTORY AND GENERAL OFFICE: 57 HOLLAND VADUOT  
DERBY, CONN., U. S. A.

### THE HAND ON THE THROTTLE

of the engines which draw the modern railroad train  
must be one absolutely reliable and trustworthy. The  
greatest care is taken by the Lake Shore & Michigan  
Southern Railway to see that only men of sterling in-  
tegrity and well-known ability are placed in this re-  
sponsible position. The safety of the traveling public  
demands it and travelers appreciate it.

J. L. Stack

Advertising Contractor

removed to

fifteenth floor of the new

Heyworth Building

Madison and Wabash

Chicago

## MORPHINE COCAINE OPIUM

A positive cure of the drug habit, and a res-  
toration of health.  
All treatment conducted by regular physicians.  
Without patient's detention from business.  
Our references are unquestionable.

**We Offer a Free Trial Sample**

Letters and remedies sent without any  
outside marks. Complete privacy.

Address, D. C. C., 102 Hartford Building  
41 Union Square New York City

### SUMMER RESORT BOOK OF THE SOUTH- ERN RAILWAY.

The annual edition of "Summer Homes," the resort  
book of the Southern Railway, is just off the press,  
giving complete information relative to the famous  
"Land of the Sky" and "The Sapphire Country" in  
Western North Carolina; also resorts in Virginia, North  
and South Carolina and Georgia. Hotel and boarding  
house rates. Finest climate. Gorgeous scenery. Best  
place for health and pleasure. For copy send two-cent  
stamp to

ALEX. S. THWEATT, Eastern Passenger Agent,  
1185 Broadway, New York City.



# JULY BROADWAY MAGAZINE

*Is a beautiful magazine. It contains:*

## Housekeeping in an Automobile

By N. M. Carter. Is a clever and humorous account of the adventures of four merry young people and an eccentric touring machine. It is illustrated with special photographs taken by a member of the party.

## Anecdotes of Portraiture

By Irving R. Wiles. While illustrated with Mr. Wiles' most famous recent portraits, it is a departure from the usual art article. In it, Mr. Wiles, in a genial, charming way speaks of the fads and personalities of some of his famous sitters. Nothing more delightful than his reminiscences of Guy V. Henry, Col. Eggleston, Mrs. Vincent, Julia Marlowe, Mrs. Gilbert and others, has been published in a long time.

## How Captain Kidd Captured the Summer Resort

Is a humorous hodge-podge by that very original young writer, Miss Helena Smith, whose clever skit "When Cupid Took a Flyer to Olympus," in a recent number attracted wide attention by its inimitable humor. The story is illustrated by a series of drawings by Miss Angie Breakpear.

## The Grand Banker

Is the story of the incidents and accidents on a deep sea voyage in a fishing schooner off the banks of Newfoundland. The author is Dr. William S. Birge, not only a clever and brilliant writer but an enthusiastic sportsman.

## The Last Days of Venice

It is a foregone conclusion that within the next quarter of a century Venice, sapped by the waters of the Adriatic, will have passed away. This article is illustrated by a series of remarkable photographs showing the ravages of crumbling foundations and sinking walls and the debris of the other historical monuments that have already fallen into irretrievable ruin.

## The Mother of the Tenderloin

By Nina Marbourg, presents a phase of New York life comparatively unknown to the general public. It is the true story of the inside life of the precinct police station.

## From Second Violin to the Conductor's Chair

Is a bit of autobiography told by Nahan Franko, the young American violinist, who has been accorded the unique honor of leading grand opera at the Metropolitan Opera House during the past opera season.

A special array of fiction, carefully selected poems, humor and the usual theatricals of the month. The BROADWAY MAGAZINE works along original lines. It has managed to find a way out of the beaten track. If you buy every other publication in the market you will still want to buy the BROADWAY, for its table of contents cannot be duplicated.

The July number is an ideal summer magazine filled, pressed down and overflowing with bright, breezy fiction and beautiful illustrations.

*10 Cents a Copy at all Newsstands or from the Publisher*

**BROADWAY MAGAZINE, Suite A, 3 East 17th St., New York**

TRAVEL WITH  
SPEED COMFORT SAFETY  
BETWEEN  
New York

AND  
Philadelphia

VIA  
New Jersey Central

(Train Every Hour on the Hour)

Pullman  
Parlor  
Cars

Observation  
and Cafe  
Cars

No Dust  
Smoke or  
Dirt

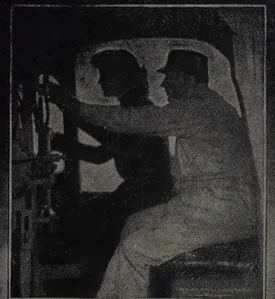
90 MILES IN TWO HOURS

NEW YORK STATIONS:

Foot Liberty Street  
North River

Whitehall Street  
South Ferry

CHICAGO &  
ALTON  
RAILWAY  
"THE ONLY WAY"



THE CHICAGO & ALTON  
runs the largest passenger engines  
in the world

They keep the trains on time

Between Chicago,  
St. Louis,  
Kansas City and  
Peoria

GEO. J. CHARLTON, General Passenger Agent  
CHICAGO, ILL.

Why Suffer with  
**SUN BURN**

When one Application of  
**Willa's  
Cream of Cleome**

Will Give Immediate  
Relief?

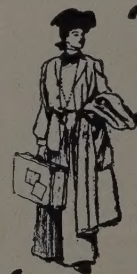
**L. E. RUSSELL & CO.**

220 Broadway,

Atlantic City Depot, NEW YORK.

KEELER'S DRUG STORE,

Board Walk and Kentucky Avenue



Across  
Lake Erie  
Between  
Twilight  
and  
Dawn

THE D. & B. Line Steamers Leave Detroit daily at 5.00 p.m. (central time) and Buffalo daily at 5.30 p.m. (eastern time) reaching their destination the next morning after a cool, comfortable night's rest en route. By special arrangement all classes of tickets reading via the Michigan Central, Wabash and Grand Trunk Railways, between Detroit and Buffalo, in either direction, are optional and will be accepted for transportation on the D. & B. Line.

**Detroit & Buffalo Steamboat Co.**

A. A. SCHANTZ, Gen'l Supt. & Pass. Traf. Mgr.  
Detroit, Mich.



"Free from the care which wearies and annoys,  
Where every hour brings its several joys."

## "AMERICA'S SUMMER RESORTS."

This is one of the most complete publications of its kind, and will assist those who are wondering where they will go to spend their vacation this summer.

It contains a valuable map, in addition to much interesting information regarding resorts on or reached by the

### NEW YORK CENTRAL LINES

A copy will be sent free, upon receipt of a two-cent stamp, by George H. Daniels, General Passenger Agent, New York Central & Hudson River Railroad, Grand Central Station, New York.

Visit the

## LEWIS & CLARK EXPOSITION

Portland, Oregon, June to October, 1905

but don't forget to buy your tickets to read

One Way Through

# California

You will regret it if you miss

Mt. Shasta and Sacramento Valley  
San Francisco and Golden Gate  
Yosemite Valley and Big Trees  
Santa Cruz and Paso Robles  
Del Monte and Monterey Bay  
Santa Barbara and Los Angeles

## SOUTHERN PACIFIC Offers Special Rates

Beautifully illustrated books and  
other California literature of agents

INQUIRE

BOSTON, 170 Washington St.  
NEW YORK, 349 Broadway  
11 Broadway

PHILADELPHIA, 632 Chestnut St.  
BALTIMORE, Piper Bldg., Baltimore St.  
SYRACUSE, 212 W. Washington St.

Send Ten Cents for Sample Copy "SUNSET." It Tells All About California.

## The Complete Year of *The* Theatre Magazine 1904

THE FOURTH VOLUME is now ready. It includes all the numbers published during 1904, and contains over 600 portraits and scenes from all the important plays produced, forming a superb book, and one that will be an ornament to any drawing-room table. It is also a valuable addition to any library, being a complete record of the year's theatrical and musical events.

PRICE \$5.00

In Special Green Cloth Binding

In Uniform binding with the above volume is the complete

Year of The Theatre for 1901,	-	-	-	Price, \$20.00
" " " " 1902,	-	-	-	10.00
" " " " 1903,	-	-	-	6.00

The magnificent colored covers which appear on each issue are all bound in the Yearly Volume.

### NOTICE

Readers who have preserved their copies may exchange them for a bound volume (provided they are in good condition including all the colored covers) on payment of \$1.50. Those who wish to bind their copies themselves can secure title page and table of contents free of charge on application to the publishers.

**MEYER BROS. & CO.**  
Publishers

26 West 33d St.

NEW YORK CITY

## THE FOUR-TRACK NEWS

The Great Illustrated Magazine  
of Travel and Education

150 OR MORE PAGES MONTHLY

Its scope and character are indicated by the following titles of articles that have appeared in recent issues; all profusely illustrated:

Eleven Hours of Afternoon.....Cy Warman  
The Americanization of Paris.....Alexander Hume Ford  
Summer in Winter.....Minot J. Savage  
Where Blue Met Gray—Poem.....Thomas C. Harbaugh  
Some Animal Models.....Julia D. Cowles  
Where Every Prospect Pleases.....Kirk Munroe  
New England Witchcraft.....M. Imlay Taylor  
Time Defying Temples.....Allen Day  
New York From An Air Ship.....Bertha Smith  
A King on American Soil.....T. D. MacGregor  
New Zealand.....T. E. Donne  
The Limited Express—Poem.....Nixon Waterman  
Tent-life.....Sir Edwin Arnold  
The Nub End of Canada.....Frank Yeigh  
Corral and Lasso.....Minnie J. Reynolds  
Santo Domingo.....Frederick A. Ober

Single Copies 10 Cents, or \$1.00 a Year  
Foreign Countries \$1.50

Can be obtained of newsdealers, or by addressing

GEORGE H. DANIELS, Publisher,

Room No. 28.

7 East 42d Street, New York.



# SHREDDED W<sup>WHOLE</sup>HEAT



## MADE IN NATURE'S LABORATORY

In the whole wheat berry Nature has given man a complete and perfect food, with every element in it for the making of bone, brain and brawn. The most of these nutritive elements are in the outer coatings of the wheat kernel. In the modern process of milling these are cast aside and we get the starch granules in the shape of "white flour."

All the nourishing, body-building elements of the whole wheat are held in natural purity and presented in digestible form in **SHREDDED WHOLE WHEAT BISCUIT**

It is cooked wheat drawn out into fine shreds, rendering it porous and light without the use of yeast, baking powder or any other chemical. It is the wheat, the whole wheat and nothing but the wheat—nothing added to it and nothing taken away—made in the cleanest, largest and most hygienic building in the world devoted to food production.

Shredded Whole Wheat Biscuit should be slightly warmed before serving. It is delicious with cream or hot milk. It may be made into many palatable dishes in combination with fruits or vegetables.

Try TRISCUIT, the new cracker, to be used as toast or wafer. Sold by all grocers.

Send for free booklet, "THE VITAL QUESTION."

**THE NATURAL FOOD COMPANY  
MAKERS OF SHREDDED WHEAT PRODUCTS  
NIAGARA FALLS, N. Y.**

